

SATURDAY, NOVEMBER 13, 1875.

No. 184, New Series.

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LITERATURE.

The Aeneids of Virgil, done into English Verse. By William Morris, Author of the "Earthly Paradise." (London: Ellis & White, 1876.)

FEW things are more interesting than to study a poet's translation of a poet (now unhappily a rare phenomenon), and to observe how the translator in reading, as it were, the heart of his brother, breathes a new spirit into his utterances, recasts his work in another mould, and enables men to enjoy it afresh in another aspect and in the feeling of a living inspiration. And it should be added that apart from the general interest which on this ground must attach to Mr. Morris's work, he is entitled to special gratitude for having grappled with a poem which no translator but a poet is likely to handle with sustained success. The *Aeneid* (why *Aeneids* Mr. Morris should explain) is a work so complex in its texture, so full of poetical reserve, of so exquisite a workmanship, and uniting so many elements of epic majesty, romance, pathos, eloquence, that if the air of poetry be wanting to it a translation of Virgil is apt at times to flag, or to lapse into dulness and rhetoric.

The breath of poetry informs the whole work; but this must not be held to imply that Mr. Morris has not taken a strict view of his duties as a translator. He has studied the language of Virgil in all its uncommon and original turns with the care of a scholar; the number of lines in each book is, if we mistake not, accurately reproduced; the periods are ended as Virgil ended them, and his unfinished lines never finished. Mr. Morris's metre, the long ballad verse, sets the whole poem, as it were, to a national and popular music, and thus suggests a main characteristic of the *Aeneid*—a work, by the by, which has been so mercilessly dissected for scholastic purposes and (perhaps partly in consequence) has met with so much unreasonable and piecemeal criticism that it has almost come to be forgotten how genuinely Virgil was accepted, not merely by men of letters, but by the people of Rome, as the true poetical representative of his time. And this ballad character of the *Aeneid* is not merely suggested by Mr. Morris's metre, but by his constant and most Virgilian choice (sometimes amounting to mannerism) of antiquarian language, as well as by the general liveliness and flavour of his diction. Nor does Mr. Morris ever lose sight of the incomparable grace and beauty of soul that inspired Virgil's verse—into which, indeed, as a few specimens will show immediately, he sometimes reads a new

poetical feeling of his own. It may be said, indeed, that the general effect of his work is quite unique, and that, since Dryden, no Englishman has translated Virgil with such insight and sympathy. Dryden has, of course, a power and mastery of his own which enables him at times to deal with Virgil's grander efforts as perhaps no English poet but Milton (had he attempted it) could have done; and it should also be remembered that a freer play was allowed by poets in Dryden's time than in our own to the rhetorical element, which is so strong in Virgil. But in the melodious passages of meditation and enjoyment with which the *Aeneid* abounds Mr. Morris is master of the situation, as the two following specimens will show (vii. 25, viii. 86):—

"Now reddened all the sea with rays, and from the heavenly plain
The golden-hued Aurora shone amidst her rosy wain.
Then fell the winds, and every air sank down in utter sleep,
And now the shaven oars must strive amid the sluggish deep;
Therewith Aeneas sees a wood rise from the water's face,
And there it is the Tiber's flood amidst a pleasant place,
With many a whirling eddy swift and yellowing with sand,
Breaks into sea; and diversely above on either hand
The fowl that love the river bank, and haunt the river bed,
Sweetened the air with plenteous song, and through the thicket fled.
So there Aeneas bids his folk shoreward their bows to lay,
And joyfully he entereth in the stream's o'er-shadowed way."

"Now while the long night wore away the swelling of his flood
Had Tiber soothed, and eddying back in peace the stream was stayed,
And in the manner of a mere the water's face was laid,
Or as a pool, that so the oars unstrained their work may ply.
So now they speed their journey forth amid a happy cry;
The oiled fir slips along the seas, the waves fall wondering then,
The woods unused fall wondering sore to see the shields of men
Shine far up stream, to see the keels belpainted swimming there:
But day and night with beat of oars the watery way they wear,
And conquer reaches long o'erlaid with many a shifting tree,
And cleave the forest fair and green along the waveless sea.
Unto the midmost crown of heaven had climbed the fiery sun,
By then the walls and far-off burg and few roofs one by one
They see: the place raised high as heaven by mightiness of Rome,
Where in those days Evander had an unrich scanty home;
So thither swift they turned their prow, and towards the city drew."

Much of the chill dread of the opening of Virgil's *Inferno* is preserved in the following beautiful passage (vi. 268):—

"All dim amid the lonely night on through the dusk they went,
On through the empty house of Dis, the land of nought at all.
Even as beneath the doubtful moon, when niggard light doth fall
Upon some way amid the woods, when God hath hidden heaven,

And black night from the things of earth the colours clear hath driven.

Lo, in the first of Orcus' jaws, close to the doorway side,
The Sorrows and Avenging Griefs have set their beds to bide;
There the pale kin of Sickness dwells, and Eld the woeful thing,
And Fear, and squalid-fashioned Lack, and witless Hungering,
Shapes terrible to see with eye; and Toil of men, and Death,
And Sleep, Death's brother, and the Lust of Soul that sickeneth,
And War, the death-bearer, was set full in the threshold's way,
And those Well-willers' iron beds; there heartless Discord lay,
Whose viper-breeding hair about was bloody-filleted.

* * * * *
Down thither rushed a mighty crowd, unto the flood-side borne;
Mothers and men, and bodies there with all the life outworn
Of great-souled heroes; many a boy and never-wedded maid,
And youths before their fathers' eyes upon the death-bale laid,
As many as the leaves fall down in first of autumn cold;
As many as the gathered fowl press on to field and fold,
From off the weltering ocean-flood, when the late year and chill
Hath driven them across the sea the sunny lands to fill."

But it is a pity that a translator who, as a rule, cultivates the most scholarly accuracy should repeat a conventional blunder which mars so much of the beauty of the passage, and render *faucibus Orci* "the jaws of hell." If we are not mistaken, *fauces* means not the jaws but the throat, metaphorically (as in a house) any close passage, and here, the narrow entrance to Orcus. The idea of hell as a monster with jaws was as foreign to Virgil as to the whole of the Greek and Roman mythology, in which the imagery of the underworld is mostly drawn from houses and cities. And there is another point here to which it may be of interest to draw attention. Does *consanguineus Leti sopor* mean sleep or lethargy, as has been suggested by an ingenious critic? We incline to think the latter; partly, because sleep has no proper place among the *terribiles visu formae*, partly, also, because the lines under consideration contain an interesting reminiscence of Lucretius, iii. 459, seqq., where disease, sorrow, grief, fear and lethargy are mentioned together:—

"Illi accedit uti videamus, corpus ut ipsum
Suscipere immanis morbos duramque dolorem,
Sic animum curas acris luctumque metumque
* * * * *
Interdumque gravi lethargo fertur in altum
Aeternumque soporem oculis nutuque cadoati."

The argument might not be worth pressing were it not that the sixth *Aeneid* shows other marked traces of Virgil's study of Lucretius' third book.

Let us now try Mr. Morris in another vein, that of invective. The following is his rendering of Dido's great speech (iv. 365):—

"Traitor, no goddess brought thee forth, nor Dardanus was first
Of thine ill race, but Caucasus on spiky crags accurst
Begot thee, and Hyrcanian dugs of tigers suckled thee.
Why hide it now, why hold me back, lest greater evil be?"

For did he sigh the while I wept, his eyes, what, were they moved?
 Hath he been vanquished unto tears, or pitied her that loved?
 Ah, is aught better now than aught, when Juno, utter great,
 Yea and the Father on all this with evil eye wait?
 All faith is gone, I took him a stranded outcast, bare,
 Yea in my very throne and land, ah fool! I gave him share.
 His missing fleet I brought aback, from death I brought his friends.
 Woe, how the furies burn me up! Now seer Apollo sends,
 Now bidding send the Lycian lots, now sendeth Jove on high
 His messenger to bear a curse, adown the windy sky.
 Such is the toil of Gods aloft, such are the cares that rack
 Their souls serene. I hold thee not, nor cast thy words aback;
 Go down the wind to Italy; seek lordship o'er the sea;
 Only I hope amid the rocks, if any God there be, Thou shalt drink in thy punishment, and call on Dido's name
 Full oft, and I, though gone away, will follow with black flame,
 And when cold death from out my limbs my soul hath won away,
 I will be with thee everywhere, O wretch, and thou shalt pay."

And this of Drances' eloquence (xi., 342):—

"A matter dark to none, and which no voice of mine doth need,
 Thou counsellor on, sweet king; for all confess in very deed
 They wot whereto our fortune drives, but fear their speech doth hide;
 Let him give liberty of speech, and sink his windy pride
 Because of whose unhappy fate and evil life and will—
 Yea, I will speak, despite his threats to smite me and to kill,
 So many days of dukes are done, and all the city lies
 O'erwhelmed with grief, the while his luck round camps of Troy he tries,
 Trusting to flight, and searing Heaven with clashing of his sword.
 One gift, meseems, thou shouldst add, most gracious king and lord,
 Unto the many gifts thou biddest bear to the Dardan folk,
 Nor bow thyself to violence, nor lie beneath its yoke."

In these passages and in some others of the same character Mr. Morris's genius is, we think, less successful in reproducing the spirit and animation of the original; the English halts where the Latin is a continuous stream of rapid movement. And in one or two places in the last passage something is lost by inaccurate translation. *Unhappy fate* is too modern and vague to be an equivalent for the distinct Roman conception of *auspiciū infaustum*, which rather means *unhappy forecasting* or *foresight*, and so *unhappy leadership*; and surely *lumina ducum* does not mean the *days* or *lives* of leaders, but the light which they shed; this, at least, would seem the more poetical idea. We mention these small points only after some consideration, and because we have found Mr. Morris, as a rule, as careful in his renderings as he is scrupulous and delicate in his handling of metre and rhythm. More than once, indeed, we have found that an expression apparently inaccurate was, on second thoughts, justified by a consideration of the whole poetical conditions of the passage.

We conclude these remarks by the expression of a hope that it may be found possible to publish this book in a cheaper form. A translation of such beauty should be accessible to the large number of people whose circumstances have put the original Latin and Greek classics out of their reach, and to whom works of this kind would open a new world of ideas.
 H. NETTLESHIP.

The Map of Europe by Treaty; showing the various Political and Territorial Changes which have taken place since the General Peace of 1814. By Edward Hertslet, C.B., Librarian and Keeper of the Papers, Foreign Office. (London: Butterworths and Harrison's, 1875.)

MR. HERTSLET'S previous works, the collections of British Commercial Treaties and of British and Foreign State Papers, are from their nature known only to a limited circle. The work which he has now published will possess a more general interest. Its object is to show the changes which, by treaty or other international arrangements, have taken place in Europe between 1814 and 1875; and for this purpose the various documents that have given treaty-sanction to these territorial changes are brought together in a collected form. These documents are arranged in chronological order in three volumes; each paper has a distinctive number, continued in consecutive order throughout the work; and each treaty is preceded by a table of contents. The first volume embraces the period from 1814 to 1827. It contains the first Treaty of Peace of Paris of 1814; the Vienna Congress Treaty of 1815; the second Treaty of Peace of Paris of 1815; and the numerous supplementary arrangements for carrying into effect the various stipulations of those general treaties which were entered into within this period. It also contains documents relative to the Conferences of Troppau and Laybach, and the first breach in the Holy Alliance; and the earlier papers relative to the separation of Greece from Turkey. The second volume embraces the period from 1828 to 1863: it commences with the intermediate stage of the international transactions which resulted in the independence of Greece; and the principal documents included in it comprise those which relate to the independence of Belgium; the civil wars in Poland, Spain, and Portugal; the Crimean War, the Italian War of 1859, and the arrangements on the conclusion of these contests; the termination of the Bavarian succession in Greece, and the accession of King George; and the proposed European Congress, for the preservation of peace, in 1863. The third volume embraces the period from 1864 to 1875: it commences with the Treaty for the union of the Ionian Islands to Greece, and it contains the various documents which relate to the Danish War of 1864; to the wars of 1866 and 1870; to the abrogation, in 1871, of the Black Sea Clauses in the Treaty of 1856. The work concludes with the Final Protocol of the Brussels Conference of 1874 on the Rules and Usages of War, and the refusal of the British Government in 1875 to take further steps in this matter, the effect of which

would be to facilitate aggressive wars, and to paralyse the patriotic resistance of an invaded people.

The political history of Europe during the last sixty years, as far as it is shown in international papers and engagements, passes before the reader, not in the form of a narrative, or of chapters descriptive of the principal events of that history, but in the documents which state the avowed and ostensible motives of the public actors in those transactions, and the results of their action in each case. At the date when Mr. Hertslet's work begins, the Allies had found themselves, on the close of the long revolutionary war, in possession of territories where the continuity of the Government had been repeatedly broken, and which, at the last, were without any definite organisation. The sovereigns of Austria, Prussia, and Russia determined the future destiny of these lands without much regard for the wishes either of Prince or people. It is, however, to be observed that had every person or community concerned been fully consulted the negotiations must have been protracted and the existing uncertainty have been prolonged for many years. The European settlement of 1814-15 has been much decried, and in England, especially, many persons have represented it as altogether set aside by events in recent years. Its terms have, it is true, been modified in many most important points, in Belgium, in Germany, and in Italy, with the consent, or by the efforts of the people. In other instances—in Poland, for example—they have been set aside at the arbitrary will of the rulers, contrary to the wishes of the people. But on reference to the copious index, which adds greatly to the value of Mr. Hertslet's work, it will be seen that the Treaties of 1814-15, and Acts complementary to them, are on most points still in force; and that, as to territory, they constitute in many cases the title-deeds, as Mr. Hertslet says, to the possessions of the different Powers of Europe. As regards Great Britain, it is under these arrangements that treaty-sanction is given to the retention of Heligoland, Malta, Mauritius, Rodriguez, the Seychelles, Bernagore, Cape of Good Hope, Demerara, Essequibo, Berbice, Tobago and St. Lucia. The great merit, however, of the European settlement of 1814-15 is shown in the long duration of the subsequent general peace, and in the progress in every department of social and political life which that long peace rendered possible in Europe, and, by means of European agencies, in other parts of the world.

The great alliance of 1813 was a concerted action between Powers united with the view of attaining particular ends in which they were specially interested. After victory had crowned their efforts, and their foremost aim, the overthrow of French military supremacy, had been attained, Austria, Prussia and Russia gave chief attention to their own special interests. At first, however, the change in their policy was not apparent—to some extent it grew out of altered circumstances. The Holy Alliance in its original programme was a profession of principles of broad views, and of desires to promote the welfare of the people.

But the statesmanship of the rulers of Europe was soon tried, and was found wanting. The transition from a long war to peace is never easy. Popular agitation, arising from causes to which we cannot here advert, took place in many countries; and in Italy, Spain, and Portugal this agitation was attended by revolutionary commotions. The three Powers sought to repress the movement instead of guiding it; and the result was that the elder branch of the House of Bourbon lost the throne of France, the House of Orange-Nassau lost Belgium, dynasties pledged to liberal policy were established in Spain and Portugal, and the intimate alliance between the five great Powers came to an end. Even in the contest between Greece and Turkey, which might well have been supposed to be removed from prejudices that might attach to questions connected with the Treaties of 1814-15, the State Papers and Treaties collected by Mr. Hertslet show how unable or unwilling the Powers were to recognise inevitable changes, or to adopt a comprehensive policy. Every device was tried before the independence of Greece was established; and at last a limited territory only was assigned to the new State, contrary to the advice of King Leopold—advice the soundness of which subsequent events fully proved. After 1830, Austria, Prussia, and Russia stood apart from the West, and drew closer together. Fearing and disliking liberal opinions, they were uncordial towards the new Government in France, and averse to the independence of Belgium. They avenged their inability to control events in Western Europe by severity to the Poles, by sterner repression in their own territories, and by destroying the independence, such as it was, of Cracow. But at length the Prussian Government changed their policy. They seemed to perceive at last that the three Powers could not restrain the course of public opinion in Europe; and then, without interrupting good relations with any Power, Prussia adroitly attracted the sympathies of the popular party in Germany. The revolutions of 1848, and the events which flowed from them, broke the long peace, and dissolved the alliance of 1813. The way was thus prepared for changes in the Map of Europe as great as those produced by the wars of the first Republic and Empire in France.

From 1813 to 1855, Russian influence was predominant on the Continent, and especially in Germany. The Crimean war, however, effectually weakened that influence; and Napoleon III. took the place of Nicolas I. But the change of principles was greater than that of agents. The era of repression had passed away, and a period ensued during which the principles of nationality and popular sovereignty developed themselves. Freedom of thought and individual liberty made progress hitherto unknown. Nor is it really a matter of surprise that Nationality, exerting its new influence, showed itself overbearing. In the contest between Germany and Denmark with respect to the Duchies, the former had undoubtedly cause for complaint. Even in 1864 the Danish Government altogether mistook the question before it, as well as the character of the times; and thereupon German na-

tionality in its turn exacted more than its due. Prussia again derived the chief advantage from these circumstances; and then her adversaries, Austria and France, seeming to lose patience, each singly and on insufficient grounds rushed into the wars the echoes of which have scarcely died out, and the results of which are familiar to all.

The greatest changes in the Map of Europe are those consequent upon the development of Prussia into the German Empire, and of Sardinia into the Kingdom of Italy. The documents which relate to these events more especially deserve close attention. In both instances legal rights and forms were set at naught; but changes of territory or dynasty can scarcely ever be made without infringing some positive rights. On such occasions there are other interests of greater importance even than individual rights or legal forms which demand chief consideration. The settlement of 1814-15 failed to satisfy the requirements of the country, alike in Germany and in Italy; there was, after many weary years of expectation, no hope of amendment, and some step to bring the Government into harmony with these requirements was necessary. Time alone can show whether the changes which have taken place in Germany and Italy will have the desired results. But it must be remembered that these changes were not sudden. In Prussia, slowly and surely, all needful steps had been taken; and Prince Bismarck simply, although very skilfully, completed the work. In Italy, the minor sovereigns considered themselves as foreign, not as Italian, princes, and paid chief attention to foreign interests rather than to those of their people. Political catastrophes may occur suddenly, but never without due cause, and their cause is usually long in preparation.

Mr. Hertslet has not interpreted the title of his work in any narrow sense. International engagements on subjects such as the navigation of rivers, the improvements at the mouth of the Danube, the condition of the Christians in Turkey, and the slave-trade, are contained in it, as well as those relative to questions more immediately political. The work likewise bears in a very important degree upon points of international law. References will be found in it to all matters of this nature which have been dealt with by international engagements, or on which any definite action has been taken by European Governments. Much information is given on the subjects of guarantee, intervention, and mediation. The steps relative to maritime law, and mediation to prevent hostilities, the latter attended with little or no result, taken at the Paris Congress of 1856, are fully recorded. But interesting as these topics are, limitation of space precludes remarks on them or upon the proposed Congresses for the preservation of peace in Europe; and our observations are therefore confined to the historical or leading character of the work.

A series of well-drawn maps are given with the principal Treaties, and render plain their stipulations as to territorial boundaries. Thus, in addition to maps of Europe in 1815 and 1875, the frontiers of France are shown in six distinct maps. It will probably be

new to most persons that Spain possesses a detached portion of territory, named Llvria, to the north of the Pyrenees, in France. There are maps of Luxemburg and Limburg; of the German frontiers, of the Delta of the Danube, of the Turkish frontiers in Europe and in Asia. Among the minor maps, those of Montenegro and of Dalmatia possess at the present time a more especial interest. The number of treaties and other diplomatic acts which have reference to boundary questions, show the variety of points for discussion and settlement to which a land frontier gives rise, and afford a striking proof, in regard to mere convenience, of the advantage of our own insular position.

Mr. Hertslet says that he is aware that a work of this nature must in some measure be incomplete. The Austrian motion in the Diet of Frankfort, and the vote of the Diet, which the Prussian Government alleged as the justification of the dissolution of the Germanic Confederation, appear to be omitted. In an Appendix, Mr. Hertslet has inserted documents anterior to 1814 which are necessary to elucidate the stipulations of later diplomatic acts, and certain papers of importance of a later date which do not directly come within the scope of the work itself. This is a good arrangement. We would suggest that, in a second edition, in addition to the papers already contained in the appendix, the stipulation of the Treaty of Utrecht against the union of France and Spain under one sovereign, which at the time of the Spanish Marriages was appealed to as being in force, should be given; that the relations between Austria and Turkey in regard to Kleck and Sutorina, and those between Austria and the Principality of Liechtenstein, should be stated; that the note at page 1510 relative to the Republic of Andorre should be enlarged; that the regulations for the administration of Candia and of the Lebanon should be given, as bearing upon questions in other parts of Turkey—for example, at the present time, in Bosnia and Herzegovina; and that maps should be added of Europe in 1789 and 1812—that is, before the outbreak of the revolutionary wars, and before the Russian campaign of Napoleon I.—the territories disposed of at the Congress of Vienna being uniformly coloured in the latter map.

It will thus be seen that Mr. Hertslet has well carried out the object aimed at in the present work; namely, to enable the English statesman and the English student to ascertain accurately the changes that have taken place by treaty in Europe since 1814, and how these changes have been brought about. In fact, the papers contained in these volumes have never before been collected together. The work is presented in a very complete form; and its value is immensely enhanced by the assurance it carries with it that the documents here given are authentic. It will be useful to every person who seeks accurate information on the events to which it relates, while it will be indispensable to the historian, the jurist, and all public men.

C. M. KENNEDY.

Spain. By the Baron Ch. Davillier. Illustrated by Gustave Doré. Translated by J. Thomson, F.R.G.S. (London: Sampson Low & Co., 1876.)

THIS book belongs to a class intended to be seen rather than to be read. Its probable destiny is to lie on a drawing-room table, and to have its pages listlessly turned over in idle moments, while the eye rests longer on the illustrations than on the text. Such a work is hardly a subject for serious criticism. If it simply amuses a vacant hour, gives a general notion of the country of which it treats, and pleases rather than offends the eye, it has done pretty nearly all that will be demanded of it. There is but one other requirement which some exacting persons might demand of it, and that is that it should possess the charm of novelty, at least in its illustrations. But many of the best of these have already appeared in a small 4to. volume published by the Religious Tract Society (we believe, in the year 1872), entitled "*Spanish Pictures drawn with Pen and Pencil*, with Illustrations by Gustave Doré and other Eminent Artists." We have placed these illustrations side by side and can detect no difference whatever either in designer or engraver between those which are given in the two volumes. They are not, indeed, always attached to the text as illustrations of the same spot, but flit from one side of the peninsula to the other at the will of editor or printer. Thus, "The Custom-house Officers of Junquera" (p. 3) in the present volume appears in the R. T. S. (p. 46) as "Examination at the Customs" at Irun, and might just as well figure on the Rhine frontier, or any where else. "A Relay at Jaen" (p. 198) appears in the R. T. S. (p. 24) as "Night Diligence between Girona and Perpignan." "Beggars in the Cloister of the Cathedral of Barcelona" (p. 4) in the one appears as "Beggars at the Door of the Cathedral" of Burgos in the other, R. T. S. (p. 62), and so on. In our opinion, Gustave Doré ever succeeds better in the realms of fancy than of fact. His illustrations of Dante are magnificent, and really assist us in conceiving the ideas of the poet. In grotesque, weird, or almost ghastly scenes, in rendering rare atmospheric effects of light, in dawn or sunset, in almost giving "the light that never was on land or sea"—in this Doré excels, but not, we think, as an illustrator of actual fact. In this volume he has caught one, perhaps two, of the most general types of the Spaniard, man or woman, but he has failed in all the others. His gipsies are not in the least like gipsies, nor his Basques like Basques (*cf.* the two p. 496). His Gallegos and Aragonese are just like his Andalusians; while at p. 501 we have a full-dressed Asturienne with the legend "Basque Dairymaid at San Sebastian" in a costume as opposite as possible to that of the Basques. But we do not wish to be too severe. Many of these plates will vividly recall Spanish scenes and faces to those who have visited Spain, though they are not accurate enough in detail to instruct those who have never been in the Peninsula. The series of drawings of the Alhambra and of Moorish architecture generally, and also those of the bull-fights, are among the best.

Doré is not usually successful as a delineator of female grace and beauty, but at p. 93, &c., he has caught something of the grace and charm of Spanish ladies, and these may remind his admirers of his imaginative rendering of "La Cigale et la Fourmi," in his edition of La Fontaine.

If from the illustrations we turn to the text we find nearly a parallel state of things. As to the text there are the usual acrobatic feats in history which one expects in works of this kind. (*Cf.* p. 2, at bottom.) As to the translation, it seems to us to be one of the most unequal that we have ever read, especially in the rendering of what is one of the most attractive features of the book, the Spanish refrains and verses which are liberally scattered up and down its pages. Nor can we compliment the translator on displaying a perfect knowledge of either French or Spanish literature when we read (p. 39): "M^{me}. de Sevigné, in 1680, writing to her friend, M^{me}. de Grignan;" and (p. 236) Fernan Caballero, the best-known novelist of modern Spain, is spoken of as "his," which is like affixing a masculine epithet to "George Eliot" or "George Sand." Romance, too (p. 228), does not mean "novel." It would be difficult to name many Spanish towns of which it is true that "most Spanish towns have their popular novels," but nearly all have their ballads or romances. In p. 43 we find this wonderful sentence: "Each *ganaderia*—it is thus they name the herds of fighting bulls—is also known as *aficionados*, or untamed bulls, which do not require the *divisa* as a distinguishing mark." The term *aficionados*, as rightly used subsequently, means "amateurs or connoisseurs;" and consequently the above sentence is something like calling Admiral Rous and the other members of the Jockey Club "unbroken racehorses, which do not require jockey costume as a distinguishing mark." In the next sentence the *divisa*, or bow of ribbon, is said to be "fixed round the animal's neck before the course," instead of *in* it by means of a small barb. It would puzzle old Archibald Bell-the-Cat himself to do the former to a wild bull. Mistranslations of the Spanish verses quoted in the text abound; though, strangely enough, those in the provincial dialects are better rendered than those in purer Castilian. In—

"Cuando Almería era Almería
Granada era su alquería (p. 209),

"alquería" is not "farm-land," but a "tool-shed," one of the outbuildings of a farm. "Azahar" coupled with Jasmin (p. 212) is not the orange but the orange-flower. Utter nonsense is made by translating the somewhat frigid conceit (p. 212):—

"Voy a la fuente y bebo;
No la amenoro,
Que aumienta su corriente
Con lo que lloro,"

"To the fountain I go to drink—but no water I find—For its current is swollen—With the tears I shed at the brink." The second line is simply "I do not lessen it," and the conceit is that the tears shed more than replace the water drunk. Page 240:—

"¿Quian se embarca para el Puerto?
Que se larga mi falua;"

larga seems actually taken for large, since the last line is given as "My *falua* holds the most!" instead of "My boat is off, ready to start." Generally it is the point of a metaphor which is lost, but oddly enough, on page 247, where the products of several towns are given in jingling verse, and salt as that of Cadiz—"Y a Cadiz se va por sal"—we read, "and to Cadiz for grace" (!). But we must not saddle on the translator the delicious sentence (p. 227) telling how a band of robbers were shot down from an ambush "just as would a sportsman when partridges meet round a handful of grain thrown down to attract them." This can only be due to a Frenchman's idea of "a sportsman." These remarks will, we think, give a sufficient idea of what the book is like. It is a lively and amusing picture of the superficial aspects of Spanish life and manners, and especially of the lower orders in Andalusia. The reader will not be bored with ethical or political discussions, or indeed, with seriousness of any kind. The nearest approach to gravity is in the linguistic remarks on the various dialects and languages spoken in Spain, and these remarks are certainly more curious and original than instructive. Notwithstanding the constant assertion of Doré's sketches having been taken on the spot, we cannot bring either incidents or allusions into conformity with any given period; full latitude must be allowed for artistic vagaries in this as in other respects. Still, if the book be not taken too much *au sérieux*, it will serve as a suggestive souvenir to those already acquainted with its subject: while to others it may be at least amusing, and it is perhaps more trustworthy than—what shall we say?—than "les Impressions de Voyage de M. Alexandre Dumas."

WENTWORTH WEBSTER.

KUENEN'S RELIGION OF ISRAEL.

The Religion of Israel to the Fall of the Jewish State. By Dr. A. Kuenen, Professor of Theology at the University of Leyden. Translated from the Dutch by Alfred Heath May. In Three Volumes. [Nos. 3, 4, and 7 of the "Theological Translation Fund Library."] (London: Williams & Norgate, 1874-5.)

It is pleasant to be able to claim for England the honour of having anticipated her sister countries, Germany and France, in laying Kuenen's great work before the European public in one of the better known languages.

Hitherto Kuenen has been particularly unfortunate in the matter of translations. His *Historisch Kritisch Onderzoek enz.* (Leiden, 1861-5) is acknowledged on all hands to be the work of a master, but has not yet found its way into any of the more generally read languages of Europe. The French translation never got beyond the first volume, and was in many ways highly unsatisfactory even in that. The Bishop of Natal did, indeed, make Kuenen's criticism of the Pentateuch known to many English readers, but his unfortunate attempt to improve the admirable arrangement of the original, to say nothing of his practice of combining translation with comment or refutation, considerably detracts from the convenience and value of this translation.

The *Historisch Kritisch Onderzoek*, then, while gaining for its author an undisputed place of honour in the first rank of Biblical scholars, remained untranslated, and therefore almost unread except in Holland.

This is the less to be regretted, however, as the opinions defended in this work no longer represent the critical position of its author. In the *Hist. Krit. Ond.* Kuenen unhesitatingly, or at least unequivocally, maintained the traditional views with regard to the great antiquity of the *Book of Origins*, and the consequent priority of the Elohistic to the Yahwistic narratives of Genesis, and the Levitical to the Deuteronomic legislation of the Pentateuch (*Hist. Krit. Ond.* § 10, 23), but at the same time he announced his conviction that the opinions of Van Bohlen, George, and Vatke, who had maintained the priority of the Deuteronomic to the bulk of the Levitical legislation, had not been sufficiently considered or satisfactorily refuted. Under the influence chiefly of Ewald's commanding genius, the great stream of criticism had passed by the works of these scholars, and Kuenen himself repeatedly and definitely declared that the traditional view was decidedly preferable to theirs. At the same time he found himself, in opposition to the other critics, compelled to make very important and significant concessions to them—e.g., to assume a post-deuteronomic revision of the *Book of Origins* with extensive additions, and to place the final redaction of the Pentateuch only very shortly before the captivity (*Hist. Krit. Ond.* § 21-3).

If we look back from the vantage-ground we now occupy upon the critical position of the *Hist. Krit. Ond.* with regard to the Pentateuch, it is easy to see that it was transitional. Kuenen had set his foot on a path that would lead him much further than he then suspected. He had grasped and formulated the objections to the traditional view far too powerfully to be permanently satisfied with the (comparatively) small concessions he felt prepared to make in 1861. It was not many years before he himself began to feel that they were entirely inadequate; but his continued studies, supported, suggested or supplemented, in many instances, by those of other scholars, especially Graf, led him not simply to adopt the opinions of George or Vatke, but rather to form an original conception of the relations of the different parts of the Pentateuch, which, if true, must revolutionise the whole subject.

The most important feature of this revised theory is the late (exilic or post-exilic) origin which it assigns to the *Book of Origins* (the *Grundschrift* of Nöldeke and others, consisting of the Elohistic narrative of Genesis to Ex. vi. + Priestly Legislation of Exodus to Numbers), and to the redaction of the Pentateuch.

It is easy to see that the transference of this mass of literature from the reign of Solomon to the fifth century B.C., must revolutionise not only the criticism of the Pentateuch, but the history of Israel's religion. On the old theory the course of the development (?) of Yahwism must conform, in its main features, to the type round which the glowing and exalted conceptions of the

great Ewald have thrown a kind of halo. We must have a golden age of religious as well as of political life quite at the beginning of the monarchy, and the history of Israel from the ninth century onwards must be the history of a "decline and fall" in which the prophets heroically but vainly contend against the ever-increasing degeneracy of successive ages. According to Kuenen's view, on the other hand, we find our first safe ground in the prophetic writings of the eighth century, B.C., and in the historical or legendary matter for which they directly or indirectly vouch. We have to recover the previous history by a careful reconstruction from this basis, and thus we find ourselves engaged in what has been aptly styled "a study of the embryology of Hebrew Monotheism." The prophets no longer appear as the deserted champions of a bygone holiness, but rather as the heralds of the natural development of Israelite religion; the first to issue from the lower forms of religious belief to which the mass of their countrymen long remained attached. In the eighth century we find the prophets in the very act, as it were, of completing the passage from *monolatry* (or exclusive worship of a single god, which does not yet deny the existence of others) to monotheism proper; while the refined and meditative exaltation of the narrative portions of the *Book of Origins*, and the intense desire to bring the holiness of Yahweh into connexion with every detail of life that characterises its legislation, stand, together with the deep personal devotion breathed by the psalms of the second temple, much nearer the end than the beginning of Israel's religious history, forming the goal towards which we draw near through all the previous centuries. Indeed, it may be noted in passing that one of the most remarkable features of Kuenen's work is the beauty and power with which it points out the tender and intensely real and personal nature of the religion taught by the Sopherim, whom we are so apt to look upon as mere pedants, and the genuine religious progress marked by their activity.

In Holland the appearance of the *Godsdienst van Israel*, together with an able series of articles in the *Theologisch Tijdschrift*, entitled "Kritische Bijdragen tot de geschiedenis van den Israëlitischen Godsdienst," completely revolutionised the conception of the course of religious development in Israel. To the Dutch liberal scholars it appeared to come as a sort of revelation. It was as if the critics and historians had been feeling their way towards they knew not what, and had suddenly struck upon the broad track of unmistakeable truth. Each one set about applying, supporting, illustrating, and developing the new theory with hardly a touch of doubt or misgiving.

It is exceedingly interesting to know that a closely analogous effect was produced upon Graf, as early as 1866, by a simple and unmotivated announcement of Kuenen's views conveyed in a private letter. Graf, as is well known, had maintained in his *Geschichtlichen Bücher des A. T.* [1865] 1866, the late origin of the Priestly legislation, but had left the claim of the Elohistic narrative to great antiquity undisputed. He had been compelled, therefore, to break up

the *Book of Origins* into an ancient (narrative) and a more modern (legislative) portion. On receiving from Kuenen the suggestion that the *Book of Origins* might after all be a single whole, and that the narrative as well as the legislative portion might be of late origin, he answered:—

"Vous me faites pressentir une solution de cette énigme qui m'a frappé d'autant plus vivement qu'elle était tout-à-fait nouvelle pour moi et que cependant j'ai senti à l'instant que c'était là sans doute la solution véritable, c'est que les parties élohistiques de la Genèse seraient postérieures aux parties jéhovistiques. La priorité de l'Elohiste sur le Jéhoviste a été jusqu'à présent tellement hors de doute, ou plutôt admise comme une sorte d'axiome, que la preuve du contraire produirait une véritable révolution dans la critique du Pentateuque, principalement de la Genèse; mais je ne manquerai pas dorénavant de considérer le Pentateuque sous ce point de vue, pour parvenir à me former une conviction raisonnée par rapport à cette priorité" (see *Theologisch Tijdschrift* for 1870, p. 412).

The suddenness of this conversion may justify Colenso's criticism that Graf appears to have "leapt rather suddenly" to his conclusion (*Pentateuch*, &c., vol. v. p. 580), but it is more than strange that such a laboriously accurate and faultlessly candid writer as Colenso should say (with Kuenen, *Theol. Tijd.*, 1870, pp. 423-4; *Godsdienst van Israel*, II. p. 97 [II. p. 193, in English translation] before him), "nor does it appear that before his death he [Graf] had completed his researches so as to have arrived at a 'reasonable conviction' [does not Bishop Colenso know the difference between *raisonnable* and *raisonnée*?] with respect to the earlier or later composition of the Elohistic passages in Genesis" (*Pentateuch*, I. c.). The fact is that, three years after the letter quoted above was written, an article by Graf appeared (just after the author's death) in Merx's *Archiv* for 1869 definitely withdrawing the theory that the *Book of Origins* should be divided into two separate works, and maintaining that its narrative as well as its legislative portions were of late origin. It is true that, in other respects, Graf's revised hypothesis did not coincide with Kuenen's theory; but it is most strange that his concession, after mature deliberation, of the most essential point of dispute between his school and that of Kuenen should have been almost completely overlooked.

Kuenen, then, carried Holland at a blow, and the Strassburg school, of which Graf was such a brilliant representative, may also be considered as won. But here the success of our author seemed to end. In England, as is well known, the late origin of the Levitic legislation has found able and zealous advocates in Kalisch and Colenso; but Kuenen's more thoroughgoing hypothesis has gained no adhesion of note. On the other hand, Colenso has elaborately criticised, and finally rejected, the views on this subject advanced in the *Godsdienst van Israel*, and adheres to the theory of a division of the *Book of Origins* into an ancient narrative and a more recent legislative portion (*Pentateuch*, &c. vi., chap. 28, and Appendix 123).

In Germany Kuenen's theory fared still worse than in England. The critics there have essentially maintained the old position, and, while defending with Kuenen the unity

of the *Book of Origins*, have denied, in opposition both to him and to the English and Franco-German schools, the late origin of the Priestly legislation, thus defending both the antiquity and the integrity of the *Book of Origins*. Only quite recently has Kuenen gained the formal adhesion of a German *pur sang* in Duhm (*Theologie der Propheten*, &c., Bonn, 1875), but there are many indications that this work will prove to be the first-born of many brethren.

The reluctance on the part of German and English scholars to accept Kuenen's conclusions is not difficult to explain. A history of Israelite religion assumes the results of a critical analysis of Israelite literature, and tests them by attempting to fit them into a regular historical development; or, as Kuenen himself puts it (*Hist. Krit. Ond.*, preface), critical analysis is the *working*, and historical synthesis the *proof*, of the sum. Now, to carry on the same metaphor, the position which Kuenen occupies at present is this:—He appeared before the theological world in 1861 with a careful calculation, by which he obtained a definite result. In 1870 he appears again with the *proof* of his calculation, but at the same time he tells us that he is not going to prove the result he formerly obtained, and of which we have seen the working, but another and widely different result which he has obtained in private. The working of *this* sum is not given. We are merely furnished (in scattered lectures, articles, and excursions) with general information as to the improved methods, and valuable and extensive specimens of the calculation itself, and are left to make what we can of the detailed objections and difficulties which suggest themselves to us, or are raised by those to whom the result carries no conviction. In other words, while younger scholars will doubtless adopt and work out Kuenen's theories, it cannot be expected that established critics who have long worked in, and become accustomed to, the older views, will relinquish or seriously modify them, until their objections have been met in detail and every point of the new theory supported by critical analysis. Under these circumstances, every year that a new edition of the *Hist. Krit. Onderzoek* is delayed must be looked upon as a serious loss to the theological world; for the synthesis of the Dutch school cannot be regarded as completely before the world until the revised form of its analysis can stand by its side; and it is highly desirable that at the beginning of the controversy the same master hand which has given us the "Religion of Israel," should make good its arrears by giving us the "Criticism of the Pentateuch," which logically precedes it.

I have endeavoured to show the extreme importance of the critical premises and the historical results of Kuenen's work. But its tone and method are in no degree less remarkable. The author everywhere displays a rare candour and generosity both to allies and opponents, and with a steady self-renunciation not too common among Biblical critics, subordinates hypothesis to research with a determination that calls for the sacrifice of many a brilliant combination and many a dazzling hypothesis, for which the positive evidence appears to the writer

just to fall short of being adequate. Again, Kuenen has quite a specific talent for arresting and setting down in black and white all those subtle influences which affect the literary and critical judgment, and of which many scholars can give us no account except that they themselves are affected in such or such a manner by them. Into the equations of probability presented to us by Kuenen, the "unknown quantity" of his own authority is never thrown. The consequence is, that his work has a great and permanent value even for those who most definitely reject its special conclusions. But there is perhaps no great scholar who makes us feel so perfectly at liberty to dissent from him, or so unwilling to avail ourselves of our freedom.

It cannot be without interest to note the impression produced by Kuenen's work on a mind accustomed to the more rigorous methods of natural science, and I gladly avail myself of Mr. Huxley's kind permission to quote a few lines from a private letter in which he touches upon this subject:—

"Some time ago," he says, "I was looking at his [Kuenen's] *History of the Israelites*, and was vastly delighted with his thoroughly scientific fashion of dealing with his task—feeling his way from that which is certainly known to that which is obscure, in just the same way as a cautious geologist would do in like case. It has often seemed to me that the true method of History is exemplified in Lyell's *Principles* as well as in any work I know."

Its critical position, then, its historical results and its method of investigation make Kuenen's *Godsdienst van Israel* a work of extreme importance. It is strange that it should not yet have found a German or French translator, and very gratifying to know that it is now in the hands of English readers in a translation upon which the greatest care has been bestowed and which appears to be free from all serious blemishes. Kuenen himself would be the last man to think, or to wish any one else to think, of this book as final. It is open to grave criticism on many points, but at present we desire simply to call attention to it and point out its extreme importance, leaving it to other and abler hands to criticise and sift its results in detail. At all events, Kuenen himself has not placed his demands too high in claiming for his theory a serious discussion, and, if it should be refuted, a respectful burial!

PHILIP H. WICKSTEED.

The Autobiography of Anne Lady Halkett.
Edited by John Gough Nichols, F.S.A.
(Printed for the Camden Society, 1875.)

THE lady whose own account of her life, or rather of the early years of it, is now for the first time made known to us held a deservedly high reputation in her day, and has not yet been lost sight of by the compilers of Biographical Dictionaries. A volume of her *Meditations* was printed at Edinburgh two years after her death in 1699, prefaced with a short memoir, republished some fifty years later by George Ballard in his *Memoirs of Learned Ladies*. We learn from it that she received a liberal education, and that her favourite studies were theology and physic; and such was her

skill in surgery, so many cures had she been said to effect, that people came even from Holland to seek her advice. Of the professional skill with which Lady Halkett is credited we find some trace in the description given, in the volume before us, of some soldiers wounded at Dunbar. The story, however, breaks off abruptly shortly after the writer's marriage, at the age of thirty-four, with Sir James Halkett; and is, in fact, no autobiography of Lady Halkett at all, but of the maiden, Anne Murray. Thomas Murray, her father, was tutor and secretary of Prince Charles (afterwards Charles I.); he suffered temporary disgrace, and a short imprisonment in the Tower, for allowing his royal pupil to peruse Dr. Hakewill's treatise opposing the suggested Spanish marriage. On his restoration to favour, he was appointed to succeed a much more eminent man, Sir Henry Savile, as Provost of Eton. His tenure of this office was a brief one, for he died within fourteen months of his election; but the place was continued to his wife for a year—a privilege, it does not surprise us to be told, "never before granted to any woman." This lady, one of the Drummond family,

"spared no expence in educating all her children in the most suitable way to improve them and if I made not the advantage I might have done it was my own fault, and not my mother's, who paid masters for teaching my sister and mee to write, speake French, play on the lute and virginals, and dance, and kept a gentlewoman to teach us all kinds of needleworke, which shows I was not brought up in an idle life."

Though she loved well to see plays and to walk in "the Spring Garden" sometimes, Anne's life up to the age of twenty was a most restricted one. Thanks to "the example of a good mother, who kept constant to her owne parish church, and had allways a great respect for the ministers under whose charge shee was," she was seldom or never absent from divine service, at five o'clock in the morning in summer, at six o'clock in the winter, till the "usurped power putt a restraint to that puplicke worship so long owned and continued in the Church of England." Long and somewhat tedious details of Anne's first romantic attachment, which was strongly opposed by her mother, follow the account of her education. The hero of the story was the eldest son of Lord Howard of Escrick, and the course of his love ran by no means smooth. On one occasion, when lurking about Charlton eager to catch a glimpse of his lady, "there came a fellow with a great club behind him and strucke him downe dead;" the fellow being "a very great rouge" and Roundhead, on the look-out for Cavaliers who might have a fancy to pay furtive visits to their homes and families. Neither family approving of the match it was arranged that Mr. Howard should be sent abroad, but the love-sick youth refused to go unless a parting interview were granted him.

The dilemma in which Anne Murray was placed by such a resolution, and her ingenious way of getting out of it are best told by herself:—

"I laid my hand upon my eyes, and with a sad sigh said, Was ever creature so unfortunate and putt to such a sad deficulty, either to make Mr. H. forsworne if he see mee nott, or if I doe see

him my mother will bee forsworne if shee doth nott expose mee to the utmost rigour her anger can inventt! In the midst of this dispute with my selfe what I should doe, my hand beeing still upon my eyes, itt presently came in my mind that if I blindfolded my eyes that would secure mee from seeing him, and so I did not transgrese against my mother, and hee might that way satisfy himselfe by speaking with mee. I had as much joy in finding outt this meanes to yeeld to him withoutt disquiett to my selfe as if itt had bene of more considerable consequence."

The writer played a principal part in one scene which was, perhaps, indifferently regarded at the time, but was not without its effect ultimately on the destinies of the nation. In the early part of the year 1648, the Duke of York (afterwards James II.) was confined in St. James's Palace under the care of the Earl of Northumberland; and at the instigation of one Colonel Bamfield, a busy Royalist, Anne Murray joined in a little plot to aid his escape. This episode in the life of one of our kings, little noticed by historians, is told in these pages with quaint circumstance. To the female conspirator was entrusted the making of the Duke's clothes, and the dressing of him in his disguise. She got a ribbon from the colonel on which was marked "the bignese of the Duke's wast and his leugh," and—

"When I gave the measure to my tailor to inquire how much mohaire would serve to make a petticoate and wastcoate to a young gentlewoman of that bignese and stature, hee considered itt a long time, and said hee had made many gownes and suites, butt hee had never made any to such a person in his life. I thought hee was in the right; but his meaning was, hee had never seene any woman of so low a stature have so big a wast; however hee made itt as exactly fitt as if hee had taken the measure himselfe. Itt was a mixed mohaire of a light hair couler and blacke, and y^e under petticoate was scarlett."

To aid the design, the game of hide and seek was introduced into the princely household, and it was made usual every night after supper for the Duke to join in the sport, "and sometimes hee would hide himselfe so well that in halfe an howers time they could not find him." This practice made it the less likely that his escape would be at once discovered, and on an appointed night in April, 1648, the royal captive was smuggled safely out through a garden gate. Anne Murray and her maid were waiting in a private house to receive him. They quickly dressed him in the women's clothes, "w^{ch} fitted his Highnesse very well, and [he] was very pretty in itt." Having fortified him against hunger with a "Woodstreet cake (w^{ch} I knew he loved)," they helped him to a barge; from thence he gained a ship at Gravesend, and after few further troubles his escape to the Continent was secured.

There is not much of political interest revealed in this volume, but there is a good deal of matter illustrative of social life, which is far more attractive to some readers—such as the account given of the well-governed household of Sir Charles Howard, of Naworth Castle, in Cumberland, afterwards the first Earl of Carlisle, "one of the finest gentlemen." A sight which much surprised her when visiting the Earl of Argyle in Edinburgh was that Lady Anne Campbell, the daughter of the house, should

be very handsome, extremely obliging, and with behaviour and dress equal to any she had seen in the English Court; this gave her such good impressions of Scotland generally, that she began to see how injured the country had been by misrepresentation. The writer passed into Scotland just before the landing of the "King" (Charles II. that was to be) there, and was in daily attendance upon Lady Dunfermline and her niece during the royal visit to that family. At times, we read, Charles was pleased to look favourably upon Anne Murray, "Yett itt was noe more then what hee didd to strangers." He made ample amends, however, for this neglect when taking leave by this little speech:—

"Mrs. Murray, I am ashamed I have been so long a' speaking to you, butt itt was because I could nott say enough to you for the service you did my brother; butt if ever I can command what I have right to as my owne, there shall bee nothing in my power I will nott doe for you."

With that the "King" laid his hand upon both hers as they lay upon her breast, and she humbly bowed down and kissed the hand, making a pretty little reply as she did so. Much shrewd insight into character is displayed in the course of this autobiography, and we can give no better instance of it than by quoting the account of what follows upon this gracious interview:—

"As soone as the King parted from mee, there came two gentlemen to mee; one tooke mee by one hand, the other by the other, to lead mee outt to the Court (where all the ladys went to see the King take horse,) with so many flattering expresions that I could nott butt with a litle disdain tell them I thought they acted that part very well in *The Humorous Lieutenant*, where a stranger comming to see a solemnity was hardly admitted to looke on by those who afterwards troubled her with there civility when they saw the King take notice of her. This answer putt them both a litle outt, and made them know I understood their humour."

The reader will close this book with a regret that the concluding portion of the manuscript from which it is printed should be missing. But, fragmentary as it is, the *Autobiography of Anne Lady Halkett* will rank high among the many excellent works of that class which the seventeenth century has bequeathed us. J. J. CARTWRIGHT.

NEW NOVELS.

St. George and St. Michael. By George MacDonald. In Three Volumes. (London: Henry S. King & Co., 1876.)

Diane. By Katharine S. Macquoid. In Two Volumes. (London: Hurst & Blackett, 1876.)

The Evil Eye, and Other Stories. By Katharine S. Macquoid. (London: Chatto & Windus, 1876.)

This Indenture Witnesseth. By Mrs. Alfred W. Hunt. In Three Volumes. (London: Sampson Low & Co., 1875.)

Evelyn Howard; or, Early Friendships. By Mrs. H. B. Paull. (London: F. Warne & Co., 1875.)

Six to Sixteen: a Story for Girls. By Juliana Horatia Ewing. (London: George Bell & Sons, 1876.)

MR. GEORGE MACDONALD'S novels fall naturally into three groups, denoting various

stages of his development. We believe that the first of these periods—to which *Alec Forbes of Howglen*, *David Elginbrod*, and *Robert Falconer* belong—will hold its ground longest, as being more original and vigorous in treatment, and having a more obvious motive, than his subsequent fictions. The second period, a very morbid and transitional one, happily has given birth to no more than two works—*Wilfred Cumbermede* and the *Vicar's Daughter*—the like of which we hope not to meet again; and the third also has as yet yielded only two novels—*Malcolm* and the one now under consideration. It is differentiated at once from all its predecessors by being a historical novel, and that on a theme so well worn as the Civil War of Cavaliers and Roundheads. But all depends on the hands into which a subject of the kind falls, and Mr. MacDonald, endowed as he is with a spark of true genius, has succeeded where scores of others have failed. He has grouped his characters round the history of Raglan Castle and its most famous owner; that Marquis of Worcester whose biography Mr. Dircks has written, and who is more esteemed now as the author of the *Century of Inventions*, and as the true parent of the steam-engine, than as the ardent loyalist who, as Earl of Glamorgan, played a large part in the diplomacy as well as in the fighting of the Civil Wars. The purely invented portion of the story recalls, by its courtship between Cavalier and Puritan, two of Sir Walter Scott's most noteworthy groupings, those of *Pevearil* and *Woodstock*, and it is no light praise that Mr. MacDonald's Richard Heywood and Dorothy Vaughan are worthy to stand beside Markham Everard and Alice Bridgenorth, the latter of whom disputes with Diana Vernon the first place in the long gallery of Waverley heroines. Moreover, although the artistic eye of the author has been compelled to acknowledge the superior picturesqueness of the Cavalier surroundings, and thus to make them most prominent in the narrative, yet he has had the courage to range his hero on the side of the Parliament, and to bring out in sufficient relief, by a plain statement of the way in which Lord Glamorgan was treated, the utter unkingliness of Charles Stuart, that falsehood, treachery, and cold ingratitude which rouse in the minds of even those who would fain sympathise with him a passionate resentment which is as hot to-day as it could have been two centuries ago. Through half of the first volume Mr. MacDonald seems to move in fetters, and to find the stiff formalisms of speech and manners too much for ease of narrative; but this defect disappears as he warms to his task, and the reader soon feels nothing of it. The character of the great inventor is drawn with considerable skill, and we may point it out as achieving what Lord Lytton attempted, but did not achieve, in his *Last of the Barons*.

Mrs. Macquoid finds the same attraction in Normandy as Miss Roberts does in Provence, and circles around Caen, Villequier and Caudebec as though loth to quit their neighbourhood. *Diane*, a very graceful little story, belongs to the same class of narratives as those of which the *Evil Eye*, a collection of briefer sketches, is made up,

differing from these rather in the fuller detail and dialogue than in any greater complexity of plot. It would be no incorrect description of the volumes to say that they are for Norman country-life what the "Johnny Ludlow" stories are for English rural delineation, that is, cameos, delicately, if not very minutely or vividly wrought, and quite finished enough to give a pleasurable sense of artistic ease and faculty. Some little doubt will arise in the reader's mind as to whether Mrs. Macquoid's bewitching young heroines are not allowed more freedom of action than ever falls to the lot of a French *ingénue*, though the leading-strings are kept pretty steadily in sight. But she tells her tales so well that, if the facts be against her, one is content to say: So much the worse for the facts. A subtler doubt might be raised as to the chief situation of *Diane*, where the pair who come together are precisely the lad and lass on whom all the young gentlemen and young ladies of the neighbourhood have severally set their secret wishes. In real life these two would almost certainly match otherwise, the very fact of their seeming fitness for each other acting in some curiously repellent fashion, as with the positive poles of two magnets. But in novels and ballads, as in the "Romance of Dunois," the bravest brave and fairest fair may very well be coupled, and Mrs. Macquoid is quite right to use her privilege of author. A word of commendation is merited by the illustrations which the Messrs. Macquoid have supplied for Messrs. Chatto and Windus's volume. Two are particularly well done—a street-scene in Prout's manner, serving as frontispiece, and a study of trees round a pool. The remainder, though creditably executed, are by no means equal to these two.

Mrs. Alfred W. Hunt has laid aside the pen-name under which her earlier fictions were published, but which had long ceased to be a mystery, and has produced her new book with her own name upon its title-page. *This Indenture Witnesseth* has nothing to do, as might hastily be supposed, with law or apprenticeship. Mrs. Hunt uses the word in its original sense of a document cut through with a serrated edge, so that the counterparts may be identified by being fitted together. The plot, which is managed with a good deal of ingenuity, turns on the fate of the two halves of a piece of paper, exchanged between a couple who have something more than an undeclared kindness for each other. The manner in which the fate of the indenture is made to affect that of all the leading characters in the story is altogether the best piece of workmanship in the novel; for though two or three of the characters are drawn with some power, yet they do not stand out so conspicuously as to secure a place in the memory as types, and Mrs. Hunt's own descriptive matter, which it would not be either quite courteous or quite fair to describe as padding, is superior to her dialogue, being far more cultured and more vivid. All the *dramatis personae* are old familiar friends, newly dressed and newly named, but as well known to the hardened novel-reader as his own nearest relations; and of course it is not possible that they should say anything very fresh. But

what they do say is in commendable keeping with the author's conception of each part, and the book does not drag. There is some comparatively new ground broken in the scenery, which takes us to the Cape at the beginning and to Corsica at the close. But Mrs. Hunt's Corsica is not like Mr. Blackmore's in *Clara Vaughan*, partly, no doubt, because she takes her party thither in winter when the roads are snowed up, and keeps them on the coast.

Evelyn Howard appears as the new volume of Mr. Warne's series of Household Novels, but does not sustain their previous average of merit, being distinctly inferior to all its predecessors. There is no plot, yet this need not be a fault if the book possessed other qualities to attract; but except its perfect harmlessness, there is not much to be said in its favour. The style is alternately stiff and slipshod, especially in the dialogue, which occupies a very large part of the volume, and the author's moral reflections are somewhat too obtrusive. One of the main events in the story is alleged to be founded on fact, and it is that a girl of fifteen has a distasteful vow for three years extorted from her by a suitor, who afterwards releases her from it, and a great point is made of her piety and steadfastness in keeping it, nevertheless, till the expiry of the appointed time. This is not wholesome moral teaching, and it once did great political mischief, for it was George III.'s incapacity to see that the nation had power to dispense him from those provisions of the Coronation Oath which dealt with his political relations to itself, which long delayed the repeal of the Penal Laws. However, it is true that even the least promising person or book can teach us something, and Mrs. Paull's story is not an exception. A remarkable discovery she has made finally clears away a cloud from the reputation of Sir Christopher Wren. It has been usually thought that he had no power of comprehending, much less reproducing, Gothic architecture, and his deplorable towers at Westminster Abbey are confidently alleged in proof. But Mrs. Paull informs us that the beautiful church of the Temple was built by Sir Christopher Wren. And that circumstance makes his success in the totally different style of St. Paul's more remarkable, because he must have been rather elderly when beginning it in 1667, inasmuch as the Temple Church was consecrated by the Patriarch Heraclius of Jerusalem in 1185. Wonderful old man, Wren!

Mrs. Ewing's touch is far lighter and more skilful than Mrs. Paull's, and her book, *Six to Sixteen*, is much less of a novel, though both profess to be intended for young girls. There is in it not only a great deal of common sense, but there is true humour, a faculty in which the author of *Evelyn Howard* is more than commonly deficient. There is humour of the sad and tender kind in the graceful sketch of the aged French emigrant Duke and his Scottish wife; there is humour of the livelier sort in the sketches of lady gossips and their talk; and while Indian scenes are common to both writers, the one leaves the impression of mere newspaper cuttings of the times of the Mutiny,

while the other appears to draw from the round. We have not met a healthier or breezier tale for girls for a long period, since it has all the vividness of the best American books by Mrs. Whitney and Miss Alcott, without that occasional something in them which jars on English notions of tact and refinement.

RICHARD F. LITLEDAL.

CURRENT LITERATURE.

An Introduction to the Study of Logic and Metaphysics. By T. S. Barrett. (Provost & Co.) This little book of forty-eight pages, though not without much good sense and acuteness, can hardly be said to deserve its title of an *Introduction*, &c. It is an introduction rather to everywhere and nowhere than to logic and metaphysics. It consists of four sections:—on the Conditions of Human Knowledge; Necessary Truths; Intuitive Truths; and Causation. The writer is a firm disciple of Locke and Mill, and manages to convey the impression that logic contains everything, metaphysics nothing—two opposite vaguenesses, equally detrimental to instruction. Logic is described as "a study of the limits of the human understanding, a study of the laws of evidence, a study for the right directing of our reasoning, observing, and other intellectual faculties" (p. 4); it is said to furnish "the first principles or data on which the truth of all possible science must depend," and is defined as "the science of the conditions of human knowledge" (p. 7).

Thus bountiful towards logic, the work makes not even an attempt to define what is meant by metaphysics. We are, indeed, led to suppose that the distinguishing what truths are necessary (p. 17), and the discussion "whether certain propositions should be called intuitive or probable" (p. 25), belong to it. But is not all this already included in logic? This is expressly stated of causation, for "the analysis of causality has shown that the necessity we attribute to events is altogether subjective—the development of logical consistency and nothing else" (p. 45). And the book ends with impressing "that all our physical science is really nothing but a collection and classification of isolated but analogous facts," without making any effort to reconcile the existence of "necessary truths," which are maintained (p. 14), with this total want of an objective correlate for them in nature; nor is it even indicated that the establishment of such a correlate is a desideratum, or has ever been a problem with metaphysicians.

A First Logic Book. By D. P. Chase, M.A. (Oxford: James Parker & Co.) This is an attempt to popularise deductive logic by the help of an analysis of concrete arguments on subjects of the day into their most abstract form, while showing at what point in each extra-logical information comes in. The plan is well executed, but the chapter on Fallacies is too short.

Lectures delivered in America in 1874. By Canon Kingsley. (Longmans.) These lectures are dedicated by Mrs. Kingsley to Canon Kingsley's American friends: this, perhaps, is a sufficient reason for their publication.

Orthodox London. Second Series. By C. Maurice Davies, D.D. (Tinsley Brothers.) Dr. Davies' books are of a kind to irritate a serious contemporary reader, but in two or three centuries, if the world lasts, they will come to have a value at least to the extent of saving students of religious history much waste of time in turning over files of newspapers. His concluding volume is rather less frivolous than the rest, as nearly half of it is occupied with "descriptive," but not unsubstantial, reports of sermons by eminent, or at least episcopal, preachers.

Documents Concerning Swedenborg. By R. L. Tafel. Vol. i. (Swedenborg Society.) These documents consist partly of what has been published

already more or less correctly, and partly of what is new. The account of Bishop Swedberg, translated from a Swedish biographical dictionary, is on the whole the most interesting of the latter. Swedberg was in the main a solid, sensible man, with a piety of a kind to lay him open to unaccountable impressions, on which he laid more stress than is generally thought judicious. He also cared more for Christian morality and practical beneficence than most ecclesiastics of that time and country, and his whole character looks like a sort of preparation for his son's. The documents concerning Swedberg's private life in this volume are dull enough. They are what any well-informed, painstaking, right-minded, methodical man might have written; but the industrious editor has done what was possible to make them interesting by copious notes, which inform us as to the identity of all the great unknown with whom Swedberg was brought in contact, and in most cases as to what Swedberg thought of their condition in the spiritual world. It is certainly curious that Swedberg is so little studied except by Swedenborgians; his criticism of Wolf for instance, is thoroughly wise in substance, and it is hardly creditable to those who came after him that they have never been able, even when they appreciated his wisdom, to find a better explanation of the form in which it has come down to us than is implied in the alternative hypotheses that his visions were either revelations, or inventions, or the results of some kind of derangement.

Memorials of the Life and Writings of the Rev. R. Morehead, D.D. Edited by his Son, Charles Morehead, M.D. (Edinburgh: Edmonston & Douglas.) Dr. Morehead was a cousin of Jeffrey; he went to Oxford, took an English curacy, came back to Edinburgh, and was for many years assistant minister at the Cowgate chapel, when the senior minister was Alison, the author of discourses on "Taste." He himself was a preacher of reputation; the long, well-turned sentences ran together easily into flowing paragraphs, and the mild fervour of temperate benevolence and cheerful piety is attractive even now that the style seems obsolete. He was made Dean of Edinburgh. In 1833 he had an English living given him; in 1842 he gave it up because his health was failing; soon afterwards he died. Probably his most considerable work was the first of his two continuations of Hume's "Dialogues on Natural Religion." He was a copious sonneteer, and his son has given us perhaps unnecessarily copious materials for judging of his skill in that line. On the other hand, one is glad to have his essay on the Church of England, composed at the height of the Tractarian controversy, although it shows how little he understood the crisis. Perhaps the reason of this was that he understood what the combatants agreed upon too well to understand how much they really differed. One asks why such a man's Life should be written more than thirty years after his death; but, after all, the time in which Edinburgh was still the Northern Athens is sufficiently memorable to make it worth while to perpetuate even the figures that stood in the background; and in that not undistinguished crowd few figures are purer and more attractive than the modest figure of Dr. Morehead.

The Origin of the Week Explained. By A. D. Tyssen, B.C.L., M.A. (Williams & Norgate.) This paper is decidedly acute and sensible, though the writer does not know what is already ascertained, and winds up with a very curious note on the Egyptian week "kindly" communicated by Dr. Zeffie. Starting with the obvious guess that the week was arrived at by a rough sub-division of the lunar month, he goes on to suggest that the changes were watched for, that the Sabbath marked the change of watch—in which connexion he quotes the change of the Temple guard on the Sabbath, mentioned in the account of Jehoiada's *coup d'état*; and the shewbread was originally the rations of the watch, and this would explain

the double portion set out on the Sabbath. The writer was led to these and other interesting observations by a comparison of "week" with "wake" and "watch."

Thurid, and Other Poems. By G. E. O. (Boston: Lee and Sheppard.) Like so much American verse, this volume has the kind and degree of interest we find in English *genre*-painting: a more or less trivial or more or less graceful theme, almost always an obvious one, is clearly and pleasantly worked out by an artist not too highly trained to be willing to do his best with it. Thurid is a Norse lady in love with a Viking; on a false report of his death she marries, and dies after an *éclaircissement*. Charity is a New England maiden in love with Wilmot Lee, a fine gentleman who loves and very nearly rides away; but as luckily the Indians are on the war-path, she has an excuse for following him to keep him from falling into their hands; she finds him just in time for the pair to ride back to the garrison town together, with the Indians at their heels; they marry and live happy. Goodman John is a bookish lout in love with a shallow girl, who allows herself to be seduced by a gentleman; she drowns herself when deserted; he turns precisian, and comes to America.

The Odes of Pindar. By E. Myers. (Macmillan.) In a too short introduction, Mr. Myers insists upon the moral worth of the Hellenic idea, and enters a well-considered caveat against letting our sympathy with it degenerate into impotent regrets or costly self-indulgence. If he turns his attention from the precocious spring of Greece to the Indian summer of Rome, he may come to think that there are times when it is easier to gird up the loins than to run, and perhaps more profitable to gather the last roses. His notes we should have thought too few to enable an average reader to make full use of Dr. Smith's dictionaries. Here is his translation of the end of the second Pythian:—

"In the eyes of children the fawning ape is ever comely: but the good fortune of Rhadamanthos hath come to him because the fruit that his soul bore was true, neither delighted he in deceits within his heart, such as by whisperers ever wait upon mortal man.

"An overpowering evil are the secret speakings of slander, to the slandered and to the listener thereto alike, and are as foxes in *relentless temper*. Yet for the beast whose name is of gain what great thing is gained thereby? For like the cork above the net, while the rest of the tackle laboureth deep in the sea, I am immersed in the brine.

"Impossible is it that a guileful citizen utter potent words among the good, nevertheless he fawneth on all and useth every subtlety. No part have I in that *bold boast of his*, 'Let me be a friend to my friend, but toward an enemy I will be an enemy, and as a wolf will cross his path, treading, now here, now there, in crooked ways.' For every form of polity is a man of direct speech best, whether under a despotism, or whether the wild multitude, or the wisest, have the State in their keeping.

"Against God it is not meet to strive, who now upholdeth these, and now again to those giveth great glory. But not even this cheereth the heart of the envious; for they measure by an unjust balance, and their own hearts they afflict with bitter pain, *till such time* as they attain to that which their own hearts devise.

"To take the car's yoke upon one's neck and run on lightly, this helpeth; but to kick against the goad is to make the course perilous. Be it mine to dwell among the good, and to win their love."

Here is Mr. Paley's:—

"An ape is pretty with boys, ever pretty; but Rhadamanthos has prospered because he has had the luck to possess a mind that has borne him fruits sound and true, and takes no pleasure in his inmost heart in deceit—such flatteries as by the arts of whisperers ever attend men in this life. The secret suggestions of calumny are an evil difficult to contend with for both parties, *closely resembling* the dispositions of foxes. But for the winsome beast what is there to win in this? For, like the cork above the net, while the rest of the tackle is engaged in fishing

deep in the sea, I am unwetted by the brine. It is impossible for a crafty citizen to utter a word which shall have weight at Court, but still in his fawning upon all he tries to get up cunning plots. I partake not in his *impudence*; be it mine to love my friend; but in dealing with an enemy, I will act as an enemy, and run across his path like a wolf, treading now here now there with crooked course. For every form of government a plain-speaking man is best: with a despotic rule, and when either the impetuous multitude or the educated few have the guardianship of the State. But we ought not to contend against the god, who upholds at one time the interests of this party, at another time gives great glory to others; yet not even this cheers the heart of the envious. They measure by more than the average standard, and so inflict the pain of a standing sore in their own hearts *before they have obtained* all they have aspired to in their thoughts. *To bear lightly the yoke one has taken on one's neck is a help*; to kick against the goad be assured is a *slippery course*. Be it mine to consort with the highborn and to please them."

In the first of the passages underlined Mr. Myers reads *ἀρετή*, while Mr. Paley retains the Vulgate *ἀρετή*; in the second Mr. Paley is right, and Mr. Myers tries an impossible *tour de force*, because he puts Pindar's standard of honesty too high. The meaning is, "I haven't the impudence to pretend to be a friend to my enemy: I will keep out of his way till I can cross his path and trip him up." In the third passage "before" is both more literal and less ambiguous than "till such time as." In the last paragraph Mr. Myers rather expands the sense, though as usual he is frugal of words. In general, it may be said that Mr. Paley keeps closer to Pindar's meaning and Mr. Myers to Pindar's words; that Mr. Paley reads most easily and Mr. Myers is best worth reading. Mr. Paley has deliberately written in ordinary work-a-day literary English, thinking the only alternative was to adopt some archaic dialect like Spenser's; Mr. Myers has simply kept to the most concrete, vivid, unbackneyed words in ordinary use; and there can be no doubt that this is the best principle to go upon in selecting a vocabulary, though the resulting vocabulary is less splendid, less quaint, and probably less varied than Pindar's is. In turning his sentences Mr. Myers succeeds as well as can be expected, but he does not succeed in keeping much trace of the very characteristic turns of the original, nor does he conform to the standard of English prose or of English poetry.

EDITOR.

NOTES AND NEWS.

CORPUS CHRISTI COLLEGE, OXFORD, with the commendable spirit which has already distinguished it, has made the foundation of the Chinese Chair in the University possible by devoting one of its Fellowships to the purpose.

THE publications of the Camden Society for 1876-7 will probably be:—1. Milton's Common Place Book, edited by A. J. Horwood. 2. The Siege of Rouen and other Documents relating to the reign of Henry VI., edited by James Gardner. 3. Documents relating to the Life of William Prynne, edited by S. R. Gardiner, with a Fragment of a Biographical Introduction by the late John Bruce.

THE *Contemporary Review* for next month is, we hear, to contain articles by Mr. Gladstone, Cardinal Manning, Professor Max Müller, Mr. Francis Galton, and Sir John Lubbock.

MESSRS. TRÜBNER and Co. will shortly publish another book for boys by the author of *The Young Mechanic*, entitled *Amongst Machines*.

BEFORE dealing with the divorce of Henry VIII., Mr. Brewer, in the introduction to the forthcoming volume of his *Calendar*, goes at some length into the character of Wolsey's statesmanship, of which he has formed a very high opinion. He points out that the circumstance that Wolsey allowed the King to take credit for everything that was done successfully, while he took upon

his own shoulders the blame for everything which went wrong, makes it necessary to regard the traditional account of his doings with grave suspicion. Mr. Brewer's account of the Cardinal's relations with the King, and of the difficulties which stood in his way, will be read with interest. He may be congratulated on replacing Wolsey, as Professor Stubbs may be congratulated on having replaced Dunstan, in his due niche in the gallery of English statesmen.

THE second volume of Victor Hugo's *Actes et Paroles* is published this week by Messrs. Michel Lévy Frères. It contains M. Hugo's articles and speeches during the period of the Empire, and is entitled "Pendant l'Exil."

MESSRS. CHARPENTIER are to publish shortly the posthumous Memoirs of Philarette Chasles, in which the learned humourist, who thought himself a man of genius, has given free play to his malice against his contemporaries, and especially against the Academicians.

M. TROUBAT has announced his intention of publishing with Messrs. Michel Lévy Frères a collection of Notes by Sainte-Beuve on the men of his time; but the notes are so severe and so indiscreet that he still hesitates.

LAFFERRIÈRE, the actor, is about to publish his Memoirs. He is still playing, and has been playing for the last half century, the part of a lover. He had high qualities both of head and heart, and has known all the actors of the present age; and his Memoirs will contain the most curious revelations on the French stage in the nineteenth century.

WE have received the twenty-sixth volume of *Sussex Archaeological Collections* relating to the history and antiquities of the county; and we heartily commend the labours of a society which yields to none in the kingdom in the value and completeness of its researches. The article contributed by Sir Percy Burrell on "Castle Goring, with the Narratives of M. Samuel de Péchels, and Mrs. Jacob de Péchels, of the sufferings of the French Protestants on the Revocation of the Edict of Nantes," is of wide historical interest, and we should have been glad, had space allowed, to give an outline of it here. Among other articles in this volume may be mentioned Mr. E. H. Dunkin's "Contributions towards the History of South Malling," the Rev. Mr. St. Croix's "Essay on the Wilmington Giant," Mr. C. F. Trower's "History of Findon," and Sir Gilbert Scott's "Notes on Clapham Church."

THE Marriage, Baptismal, and Burial Registers of Westminster Abbey, which have been for many years in process of annotation by Colonel Chester, form the volume of the Harleian Society's publications for the present year, and will shortly be ready for delivery to the members of that society. As the volume will not be otherwise published, those who desire to obtain it will do well to enrol themselves as members before the expiration of the current year, when it can be had for a single subscription, as it can afterwards only be obtained in connexion with the entire series of the society's publications. George W. Marshall, Esq., LL.D., 60 Onslow Gardens, S.W., is the honorary secretary.

"*The Doctrine of Addai the Apostle*, now first edited in a complete form in the original Syriac, with an English Translation and Notes, by G. Phillips, D.D., President of Queen's College, Cambridge," is the title of a new work to be issued shortly by Messrs. Trübner & Co.

THE Accademia della Crusca has nominated Mr. J. Kingston James, the translator of Tasso's *Gerusalemme Liberata*, a corresponding member—an honour which has hitherto been paid to very few foreigners.

Two more monographs on important episodes of the Franco-German war have just been pub-

lished by Messrs. Schneider and Co., of Berlin—*Die Cernierung von Metz im Jahre 1870*, by G. Paulus, and *Die Geschichte der Belagerung von Belfort im Jahren 1870-71*, by P. Wolff.

THE *Cape Monthly Magazine* for September contains an article of Dr. Bleek's on his Bushman researches, the proofs of which he was to have revised and enlarged the very day of his death. It adds little to what he had said on the subject in his last official report; perhaps one of the most curious pieces of new information contained in it is a reference to a Bushman legend, in which "the Rain-maker is asked to milk a nice female Rain which is gentle, the rain being her hair." Comparative mythologists have sometimes been ridiculed for seeing merely the rain-clouds in the cattle of Geryon or the long-haired swan-maidens, and they will appreciate the illustration of their views which comes from the savage tribes of southern Africa. Another point of interest is the proficiency attained by the Bushman in painting and rock-carving, reminding us of the artistic skill of the modern Eskimaux, or of the ancient inhabitants of the Dordogne caves. Dr. Bleek says:—

"Bushman drawings and paintings have kindly been copied for me by Mr. Walter R. Piers and Mr. C. H. Schunke. The latter in the first instance sent me a fine collection of copies of pictures scratched on rocks in the country of my principal Bushman informants; and latterly he forwarded a still more important collection of copies of paintings discovered above the narrow entrance of a formerly-inhabited cave near the Kammanassie Waggon-drift, and also upon some rocks in Ezeljagtspoort. Among the paintings from the latter locality is one already portrayed by Sir James Alexander. The subject of it (the watermaidens) was explained in a fine old legend to Mr. D. Ballot (who kindly copied it for Mr. Schunke) by a very old Bushman still surviving in those parts. . . . The magnificent collection of forty-two Bushman paintings copied from rocks and caves in the districts of Cradock, Albert, Queen's Town, Kaffraria, &c., by Mr. G. W. Stow, F.G.S., accompanied by nineteen of his drawings of Bushman pictures chipped into rocks in Griqualand West, has been most generously sent by him to us for inspection. . . . They are of the greatest possible interest, and evince an infinitely higher taste and a far greater artistic faculty than our liveliest imagination could have anticipated even after having heard several glowing descriptions of them from eye-witnesses. Their publication, which we hope and trust will be possible to Mr. Stow ere long, cannot but effect a radical change in the ideas generally entertained with regard to the Bushmen and their mental condition. An inspection of these pictures, and their explanation by Bushmen, has only commenced; but it promises some valuable results, and throws light upon many things hitherto unintelligible."

COPIES of the text of the fragments of the newly-discovered cuneiform tablets which contain the Chaldean account of the Creation are being made by the Society of Biblical Archaeology. They will be published in the next volume of the *Transactions* of the Society.

DR. ADOLPHE BOS, of Florence, lately proposed to the Early-English Text Society to edit for their forthcoming *Gospel of Nicodemus* in Anglo-Saxon and Early-English (edited by Dr. Richard P. Wülcker, of Leipzig), an Old-French poetical version of the first half of the thirteenth century, which he had found in the library of a monastery at Florence. But as this version proves to be a less poetical one, more exactly a literal translation of the Latin text, than that of André de Costances of the early part of the thirteenth century, now in the British Museum, and already known to Dr. Wülcker, the Early-English Text Society has decided not to print the Florence text in its book, though it hopes that the Old-French Text Society will bring out both their Early French versions in parallel texts. The *Gospel of Nicodemus* is known in every mediaeval tongue, and each country's Old-Text Society must deal with its own versions separately.

MR. FURNIVALL will begin again next week his courses of Conversational Lectures on Shakspeare at Mr. Roche's Educational Institutes for young ladies: on the Plays of the Second Period, at Cadogan Gardens, on Tuesday mornings; and on the Plays of the First Period, at Cleveland Gardens, on Thursday mornings; and at Somerset Street, Portman Square, on Saturday mornings.

PROFESSOR SACHAU, of Vienna, has been called to the newly-founded Chair of Oriental Languages at the University of Berlin. Dr. Ulrich Köhler has relinquished his Chair in the University of Strassburg, and accepted the post of Secretary of the German Institution for Archaeology at Athens in the place of Dr. O. Lüders, who has returned to his former duties in the diplomatic service.

DR. GEORG VON DER GABELENTZ, of Dresden, has written to the editor of the *Allgemeine Zeitung* to state that he is at present engaged in examining the papers entrusted to him for publication by the Russian traveller Miklucho-Maclay, which include some extremely interesting lists of Papuan words, as used by the natives of the Northern coasts of New Guinea, where he had been stationed for many years. These and other documents referring to the Papuan languages, which had been sent by the Russian traveller to Dr. von der Gabelentz's father, will be introduced by Dr. Georg von der Gabelentz into the treatise on the Papuan languages on which he is now engaged, and with which he intends to incorporate the valuable materials which have been recently supplied him by the well-known anthropologist, Dr. A. B. Meyer. Hitherto little has been known in regard to the exact nature of the Papuan dialects beyond the fact that they appear to be largely intermingled with Melanesian and Malay-Polynesian elements; but, according to Dr. von der Gabelentz, they present very deeply-rooted differences of structure when compared with those languages, and certain special characteristics of great interest in regard to the position of the affix indicating the genitive.

A CORRESPONDENT writes:—

"In the interesting account of Dr. Bühler's discoveries of new Sanskrit MSS. given in the last number of the ACADEMY, I hope I may be right in reading Lauākshi-sūtras instead of Sūtras of Lauākshi. These Sūtras (sometimes called Lauākshi-sūtras), belonging to the Black Yajurveda, are frequently quoted (see Max Müller's *History of Ancient Sanskrit Literature*, p. 199), and, to judge from these quotations, ought to contain some curious matter. 'Parangini,' in the same paragraph, is, no doubt a mere misprint for Rāqataranginī, the famous history of Kashmir."

MESSRS. S. W. PARTRIDGE AND Co. are about to publish *Memoirs of the Wesley Family*, by G. J. Stevenson. The work will include a genealogical table of the family, and biographies of its leading members for 250 years, compiled chiefly from original and unpublished letters.

DR. MCKINDRICK is preparing a work on the physiology of the domestic animals, for the use of veterinary students. It will be published by Messrs. MacLachlan and Stewart.

THE Communistic principles which are so alarmingly in the ascendant in Scandinavia may perhaps be explained by the low state of the higher education, a fact which has received a strong confirmation in the statistics lately published of the condition of the various universities. The retrograde tendency is shown in the most startling form in the University of Christiania, where the number of students, over 1,000 at the end of the corresponding term last year, now scarcely exceeds 800. In Sweden the contempt for literature has not passed so far as in Denmark or Norway; but in one university at least (Lund) we find a serious diminution in the number of students. The sentimental teaching given at the popular *Höffolksskolor*, consisting chiefly of ballads and the elements of rhetoric,

may foster patriotism, but is no adequate substitute for a university education.

WE notice in the *British Quarterly* (October) an article on "The Etruscans and their Language," in which the writer announces himself as on the side of Mr. Isaac Taylor and emphatically against the theory of Corssen. The article was written before the appearance and therefore in ignorance of Corssen's second volume, in which his whole method of research is explained and illustrated, so that the violent language which the reviewer sometimes employs cannot be regarded as coming from a person who had gone through his subject. He seems, indeed, to have had enough of it before he went far. Neither does he appear to add anything to the results of Mr. Taylor, except his belief in their accuracy. It was not necessary to re-state Mr. Taylor's theory. That had been very clearly done by himself, and at the time was duly re-echoed in the public prints.

SEÑOR NICOLÁS SORALUCE contributes to the *Revista de España* a sketch of the history of Free-trade in the Biscayan provinces. It is written from the protectionist point of view.

DON VICENTE DE LA FUENTE calls attention, in the *Revista de la Universidad de Madrid*, to a falsification respecting the supposed Council of Hermes, in which the Cid Campeador is mentioned. Señor Ramiro y Tejada has included this in his *Coleccion*, but the documents on which it is based were denounced as forgeries, and ordered to be burnt as such in 1795.

THE same number also contains the first part of a Catalogue of MSS. now kept in the library of the Universidad Central, but proceeding from the University of Alcalá. They include some Hebrew codices, probably used by the compilers of the Complutensian Polyglot.

NOTES OF TRAVEL.

A FULL statement of the present state of affairs as regards the German African Expedition has appeared in a recent number of Dr. Petermann's *Mittheilungen*. Dr. Paul Güssfeldt, the head of the expedition, has returned to Berlin, having failed in the grand scheme for penetrating inland from Chinchoxo, the coast-station selected. One hundred bearers had been brought at considerable expense from St. Paul de Loanda to Chinchoxo, but of these no less than seventy succumbed to the fearful climatic influences. Dr. Güssfeldt endeavoured to advance during the dry season with the remaining thirty bearers, but attacks of fever falling on a constitution enfeebled by illness during a previous exploring-trip compelled him to give up the attempt and return home. Considerable results have, nevertheless, been obtained in various branches of science, notwithstanding the comparatively limited area to which operations were confined. Moreover, there are still three officers of the Society left to carry on exploration—Dr. Lenz on the Gaboon river, and Dr. Pogge and Lieutenant Lux, to the south, from the Loanga coast. Major von Homeyer intended to accompany the last two travellers, but he has suffered so grievously from fever as to render this impossible. He has, however, been enabled to arrange matters for them, and they will accordingly attach themselves to the caravan of the ivory-merchant, Saturnino, who has made long journeys into the great Muatavav country for the last fifteen years, and who was to have started for that place on June 15 last. Of Dr. Lenz the news is that he is successfully advancing up the Ogowai, and he has managed to secure a live gorilla, which is expected to arrive in Berlin at an early date. His survey of the Ogowai differs considerably in many respects from that executed by the French travellers, Messrs. Compiègne and Marche, as may be seen from the last *Zeitschrift* of the Berlin Geographical Society, where the two surveys are shown side by side.

THE dreary reign of confusion which has so long prevailed in the spelling of Indian proper names promises to be drawing to its close. The compilation of a series of gazetteers of the provinces of India necessitated absolute uniformity in the spelling of Indian names of places, and Dr. Hunter (under whose direction the gazetteers were being compiled) was called upon to devise a system for adoption. Dr. Hunter has been very soundly abused by the lovers of the various and conflicting old methods of spelling, but it must be remembered that the system now sanctioned is not that of Dr. Hunter, but of the late Secretary of State for India. The doctor had recommended the system of Sir William Jones, with a very few exceptions in the case of well-known names. In the system finally approved, the "well-known names" were multiplied to such an extent as to eliminate all vestiges of a real "system." Nevertheless, uniformity has at last been secured, and all lovers of order will rejoice at it. We understand that with a view to ensure the general adoption of the new spelling, an amalgamated alphabetical index of names of places has been prepared, and copies will be extensively circulated in official and non-official circles.

MR. MARGARY'S notes of his journey from Hankow to Tali-foo have been published in China with the sanction of her Majesty's Minister. A Shanghai contemporary remarks that there are various gaps in the journal, which are probably to be explained by the fact that Mr. Margary suffered, from time to time, seriously in health. The journal stops just before his arrival at Tali-foo, and it is feared that the remainder was with him when he was murdered.

THE *Straits Times* states that M. Milkuch-Maclay, the Russian traveller, has been heard of from the Galena mines in Patani, where he appeared on August 28 in fair health. It will be remembered that the recent surveying-party up the Moar river were told by the inhabitants of the interior that M. Maclay was almost certain to be killed by some of the wild tribes on his projected track; and it is, therefore, all the more satisfactory to learn that he has passed safely through the most dangerous part of his adventurous journey.

A SCIENTIFIC expedition is being organised in Holland, under the auspices of the Geographical Society, for the purpose of exploring the interior of the island of Sumatra, some parts of which are quite unknown to Europeans.

THE Russian correspondent of the *Kölnische Zeitung* states that letters have reached St. Petersburg from members of the exploring expedition which was recently sent to the Attrek territory by the Imperial Government. They had advanced to Krasnowodsk, in Tschikishlau, without misadventure, and after a week's rest had proceeded along the Attrek to Schot, where it was proposed to take in new supplies. It was expected that the expedition would reach the mouth of the Attrek on their homeward passage about the end of last or the beginning of the present month. In General Lomakin's official report of the expedition, which came to St. Petersburg at the same time, it was announced that, although hitherto the Turkomans had everywhere shown themselves friendly towards the Russians, there was reason to know that the Afghans were endeavouring to incite them to rise against the strangers and prevent their further advance. The Turkomans had on several occasions given information in regard to these attempts, which had enabled the General to seize two of the Afghan emissaries, who had been executed as spies. The Attrek expedition is regarded by the Russian Government as especially important, from the information which it is anticipated it may supply in regard to the various degrees of practicability of the different routes leading to Merv, which is interesting as a central point of junction for many lines of way opening

upon districts in which the British as well as the Russians are interested.

THE German colonists at Jerusalem, who are chiefly Würtembergers, have made several important additions to their settlements near the Temple, and among other buildings they have erected a hospital for Lepers, which has been named the "Jesus Asylum." They have also exerted themselves to render access to Jerusalem easier and less exposed to danger and uncertainty by forming, in concert with several Russian settlers, an association for supplying means of transport and conveyance between Jaffa and Jerusalem, and they have already put twenty-five carriages and fifty horses on the road, which is thus rendered perfectly safe for travellers.

PARIS LETTER.

Paris: November 6, 1875.

THE winter is upon us; the trees of the Tuileries shed their yellow leaves, the crowd of carriages thronging the Champs Elysées and the Bois de Boulogne shows that the fashionable world has left the country for Paris; the National Assembly resumes its session, and new books begin again to appear. Your correspondent cannot in a monthly article mention all the novelties of the day. He can do no more than point out those that are most important, whether owing to the favour they meet with from the public, or as symptoms of contemporary intellectual tendencies, or, above all, on account of their real scientific or literary value.

WE have just received a perfect avalanche of novels. Your readers certainly do not require me to keep them informed of the increasingly hasty productions of M. Hector Malot, the speculations of M. Belot on the public taste for equivocal narratives and unwholesome pictures, or even of a number of ephemeral productions wanting neither in style nor in wit, such as the novels of "Fervacques," *Mme. Lebaillly* and *Sacha* (Dentu). The original idea of the author who conceals himself under this pseudonym is to make the novel serve the Bonapartist propaganda. All the good people brought forward are Bonapartists, while persons holding other opinions, especially Republican opinions, are represented as without law or honour. The author, however, piques himself on his realism! Realism and truth are not always synonymous terms. Neither shall I pause over a book which has produced some scandal, and which, although it bears the title of a novel, nevertheless contains a true history—*Le Roman d'une Américaine en Russie*, by Fanny Lear (Lacroix). It relates to the unfortunate Grand Duke who was lately shut up in a lunatic asylum for having stolen his mother's diamonds. The woman for whom he has wasted his money and allowed himself to be drawn into crime has not scrupled to let in the light of day upon the story of her *amours*. Under the apparent intention of exculpating her lover by representing him to be seized with kleptomania most probably lies concealed some vulgar affair of extortion—the desire to get the compromising letters she possesses redeemed by the Prince's family. The book, which is certainly not written by herself, has besides no literary merit, and would present no interest but for the Grand Duke's letters which are inserted therein. They are the production of a weak brain, but of a warm, simple, and devoted heart. Those written during the campaign in Turkestan are especially remarkable; they breathe the sincerest patriotism, and an enthusiasm carried to fanaticism for the Russian army, which is to conquer the whole of Asia and even "British India."

THE new collection of Mexican novels, by M. Lucien Biart, *L'Eau dormante* (Charpentier), deserves special mention. Being the son of a well-known painter who had made Mexican scenes his *spécialité*, M. L. Biart became familiarised early in life with the adventurous and passionate manners, elegant in their very savagery, of that primitive

and at the same time corrupt civilisation. The painter had given us little more than a caricature of American life; the novelist gives us a slightly-idealised picture of it.

M. Feuille, at all events, does not seek his models so far afield. He finds them in Paris, in Paris only, and in the most aristocratic salons of the capital. In his last novel, *Un Mariage dans le Monde* (Michel Lévy), we meet with nothing but dukes, marquises, and counts. This by no means implies that the manners it describes are very refined or the morals very pure: on the contrary, we find nothing therein but young coquettes and faithless husbands. M. de Rias marries a worldly young girl, who asks no better fate than that of being a loving and devoted wife. The husband, unfortunately, sacrifices none of his relations, none of his habits, none of his studies to his wife, and she fills up the void in her existence by worldly dissipation. Through a series of misunderstandings, the gulf between them grows wider and wider, M. de Rias betrays his wife, and if she on her part does not do as much, it is because chance rather than her virtue protects her. They come at last to hate and despise each other, and even to address each other with a brutality which may perhaps be thought fitting in the great world whence M. Feuille draws his models, but which would certainly be inadmissible among well-bred people. A friend has, happily, understood that a misunderstanding alone was to blame, and makes them feel that they are made to love other. This novel is full of improbabilities, not to mention that upon which it is founded; conjugal happiness would be impossible in real life between people who had offended each other as deeply as M. and Mme. de Rias. One is, besides, shocked at the mixture of insipidity and brutality which constitutes M. Feuille's present manner. And yet the novel is pleasant reading. It is well written; the scenes of fashionable life are drawn with a light and accurate pencil, and we admire in it indications of a subtle and true psychology. The beginning of a coldness between the husband and wife who, without intending it, wound and repel one another because they have married without knowing each other, or being capable of mutual sacrifices, is painted with much truth and delicacy.

A much more powerful work than that of M. Feuille, and which is now appearing as a *feuilleton* in the *Temps*, is Ferdinand Fabre's *La Petite Mère*. M. Fabre has constituted himself the painter of the clerical world. He knows it thoroughly, from the princes of the Church whom he delineates in *L'Abbé Zigrane* to the humblest country curates or the hermits of the Cévennes. His great originality consists in the fact that he imports no passion into these studies, which are as profound as researches in history or science. He describes the priests he brings upon the stage with so much truth, he makes them behave in so life-like a manner that it is impossible to convict the author of antipathies or sympathies. His nervous style gives extraordinary relief to all the characters. His Révérend Père Phalippou deserves to take his place beside the best creations of Balzac. M. and Mme. Fuster are not less successful.

Beside the novelists appear the poets. Never have so many verses been published. A new journal, *La Vie Littéraire*, edited by a meritorious literary critic, M. Albert Collignon, will be published regularly every week. The Librairie Lemerre is about to undertake its annual publication of the *Parnasse Contemporain*. We know two of the poems that are to form part of it, both of which are very beautiful; "Les Etoiles," by M. Theuriot, and a piece by M. Sully Prudhomme on the catastrophe of the Zenith balloon, which is, perhaps, the finest inspiration he has ever had. In this we find all his philosophical power of mind with the most lively and highly coloured imagination. There is, above all, one dialogue between the spirit and the body that is truly

sublime. The body desires to descend once more, the spirit drags it higher, ever higher, until at last the body falls back exhausted and powerless, leaving the spirit to continue its ascent into the infinite. The philosophical sentiment animating this poem is, if I may so express myself, an idealistic positivism, lofty aspirations, a thirst for the unknown and the infinite, without faith or hope in aught but science.

The master of French positivism, M. Littré, who is broken down by the weight of years and the prodigious labours he has accomplished, has just published one of the most finished pieces ever produced by his pen. He has contributed an autobiographical preface to a book by one of his disciples, M. Eug. Noël, the *Mémoires d'un Imbécile* (Germer-Baillière). In this he, with touching sincerity and seriousness, describes the whole of a career devoted entirely to science and to doing good, the way he practised medicine in the village where he spends each summer, the sorrows he has had to bear, particularly the loss of his mother, all that he owes to his parents, to their moral and intellectual heritage, and, finally, all for which he is indebted to the philosophy of Auguste Comte, who has been the light and the infallible rule of his thought and his conduct. He seems to bid farewell to life and to his labours, and does this with a mild serenity which bears witness to the purity of a life entirely devoted to goodness and to truth.

The little book which opens with this admirable preface is itself interesting and agreeable to read. It is the history of a man without ambition who is twitted by his whole family for his simplicity, and who, while living in the country, finds means to found an excellent family, and to do much good. Under cover of a novel, M. Noël proposes social reforms, and particularly the application of co-operation to agriculture.

The fashion of presenting political, social, and philosophical ideas in the shape of a novel and of works of imagination seems to be returning. Attempts are made, more or less, to imitate Voltaire, who remains none the less inimitable. M. Laboulaye lately acquired his great reputation by a book of this kind, *Paris en Amérique*. He has remained faithful to this interesting literary form, and has now published the *Nouveaux Contes Bleus* (Charpentier). A new-comer in the world of letters, M. L. Rambaud, who made his first appearance last year with some *éclat* in his *Testament d'un Latin*, a work full of vigorous misanthropy, has, in his turn, attempted the allegorical style. He shows us in his *République de Martin* (Charpentier) some friends who determine to found a republic in the woods. All the conflicts, all the difficulties which arise on a large scale in a republic are manifested in this little circle; but good sense triumphs in a series of conversations in which Martin and his friends discuss all the moral and political subjects that can present themselves to men living in society. They say a number of true and delicate things, but these dissertations and this perpetual allegory become rather wearisome when they last through a whole volume. Voltaire's longest stories consist of 100 pages only.

Turning to the side of serious literature, we find some important publications. In the first rank of these I place a historical work of great interest at the present moment—*L'Etat moderne et l'Eglise Catholique en Allemagne*, by M. Stroehlin (Sandoz and Fischbacher). In the first volume, the only one that has hitherto appeared, M. Stroehlin studies Germany under the *régime* of the Concordats—that is, from the French Revolution until 1870. The second volume will relate the phases of the struggle commenced by the Governments of Germany against the Roman Curia, and which, while moderate in Austria, has in Prussia assumed a character of violence and intensity. M. Stroehlin, who is a native of Geneva and a Protestant, and is wonderfully well acquainted with Germany, brings the calmness of

a historian to this study. One may fearlessly allow oneself to be led by him, for he is exempt from all passion, and is at the same time master of his subject, and handles it with unquestionable authority. We could not recommend a more lucid and complete exposition of a question so difficult and so little known. We could not on similar grounds say as much for M. Le Play's book, *La Civilisation de l'Angleterre dans ses rapports avec l'idée de Dieu et les coutumes de la paix sociale* (Dentu). The mere title of this work shows that we have to do with an eccentric mind, haunted by certain fixed ideas. M. Le Play is an economist of great merit, known to the general public as the inventor of the ingenious arrangement of the great building of the International Exhibition of 1867, and highly esteemed by economists for the great industrial enquiry he carried out and printed at his own expense with truly princely prodigality, and for his book on *Social Reform*, which is full of original and profound ideas. M. Le Play, struck with the anarchy which at present prevails in ideas and in morals, attaches the highest importance to the family, which he considers to be weakened and fallen, and to the creation of a social hierarchy composed of groups bound and subordinated to each other. He sees a means of arriving at this double object in the freedom of testamentary dispositions. He attaches equal importance to the maintenance of religious faith as a conservative element in society. His views have led M. Le Play to lean towards the Catholic party, and to create for himself a sort of mysticism blended with reforming ideas. England has always been one of his favourite subjects of study. She enjoys, indeed, the testamentary freedom which M. Le Play regards with envy. She has not destroyed the social hierarchy. She possesses immense industrial development, and tries all forms of association. She has one vice, it is true—that of being Protestant; and an invincible tendency now draws her towards the democratic idea, and the emancipation of thought from any dogmatic yoke. M. Le Play deplors this. Readers of his work will be surprised to find therein, at one and the same time, so complete a knowledge and understanding of England combined with so many prejudices and foregone conclusions.

Before leaving the domain of politics, let us notice a book by M. E. Daudet on M. de Martignac (Dentu). This liberal Minister of Charles X. was, as is well known, overthrown by the coalition of the Left, which thought him too moderate, and of the extreme Right, which considered him too progressive. He might have founded Parliamentary liberty in France if the Court and the country had not been equally incapable of understanding and practising it. His place being filled by M. de Polignac, the latter issued the famous decrees of July, 1830, which brought about the fall of Charles X. Forgetting the most legitimate resentment, M. de Martignac then left his retreat to defend M. de Polignac in the trial for high treason to which he was subjected. M. Daudet holds in his hands the papers and correspondence of M. de Martignac. They have enabled him to compose a volume wherein one finds no historical revelations, but in which the noble character of the Minister appears in all its beauty. The liberal fraction of the Legitimist party was very superior in respect of loftiness of mind and of intelligence to the politicians who were in power after the year 1830. The reign of Louis Philippe was for France, albeit with a certain outward respectability, a period of decline and corruption. This appears from the *Souvenirs de M. de Marnay* (Jouast), a conservative and sceptical magistrate of the race of the *roués* of the eighteenth century, and who would, like them, have said: "Après moi le déluge."

The world grows old but changes little. If you would be convinced of this, read the charming volume in which M. G. Boissier has just collected his lectures at the Collège de France—

L'Opposition sous les Césars. It is a study that is at once historical and literary, perhaps too literary to answer completely to the title, for the place occupied in it by Ovid, who was never a grumbler, and who became the most abject of suppliants, is disproportionate. M. Boissier has, by this work, acquired a fresh title to the French Academy, and he would long since have been nominated if the elections to the French Academy had a literary character. But this learned assembly, which under Napoleon III. composed and put in practice an admirable chapter of the "Opposition under the Caesars," could not with the Emperor's fall lose its unlucky political manias. It preferred to M. Boissier first M. Mézières, because he came from Metz; then M. Lemoine, because he was an Orleanist; it is, perhaps, about to prefer M. J. Simon to him, because he is a Republican.

I know not whether I should add to the serious books a posthumous work by M. Philartès Chasles, *La Psychologie Sociale* (Charpentier). Under this ambitious title we find a series of dissertations, of digressions, without order, without object, upon Dickens, Balzac, Freytag, Eugène Sue, Bismarck, Caroline Schlegel, &c., &c., but full of spirit, of humour, and good sense. A strange man was Philartès Chasles. M. Guizot had appointed him Professor at the Collège de France to reward him, not for his scientific merit, but for his political services. He was to teach the history of the languages and literature of Northern Europe. He arrived at his lecture without having prepared anything, carrying the last *Revue des Deux Mondes*, or the last new novel by George Sand under his arm, and began to discourse helter-skelter upon everything that came into his head; witty, sometimes even eloquent, always amusing, but inspiring little respect for his teaching. His last book must be the summary of a certain number of his lessons.

Let us, in conclusion, announce the appearance of an excellent and charming edition of the works of Mathurin Regnier, by M. Courbet (Lemerre), and of the first volume of the edition of Lafontaine, by M. Pauly (Lemerre). G. MONOD.

SELECTED BOOKS.

General Literature.

- BROWNING, Robert. The Inn Album. Smith, Elder & Co. 7s.
HAMERTON, P. G. The Sylvan Year. Leaves from the Notebook of Raoul Dubois. Seelys. 12s. 6d.
LA GUÉRONNIÈRE, le Vicomte de. Le droit public et l'Europe moderne. Paris: Hachette. 15 fr.
JESS, J. H. Memoirs of Celebrated Etonians. Bentley. 28s.
PEPYS' Diary and Correspondence. Ed. Mynors Bright. Vol. I. Bickers. 12s.
POHL, C. F. Joseph Haydn. 1. Bd. 1. Abth. Berlin: Sacco. 9 M.
RISK, H. Tales and Traditions of the Eskimo. Ed. Dr. R. Brown. Blackwood. 10s. 6d.
SEAT, W. W. Shakespeare's Plutarch. Macmillan. 6s.
SMITH, G. Barnett. Poets and Novelists: a Series of Literary Studies. Smith, Elder & Co. 9s.

History.

- BOEHMER, J. F. Regesta imperii. VIII. Die Regesten d. Kaiserreichs unter Kaiser Karl IV. 1346-1378. Hrag. v. A. Huber. 3. Lfg. Innsbruck: Wagner. 6 M.
BONAZZI, L. Storia di Perugia dalle origini fino al 1860. Vol. I. Perugia: tip. Santucci. L. 10.
CIAMPI, I. I Cassiodori nel V e nel VI secolo. Parte prima. Imola: tip. Galeati.
DAUDOT, E. Le Ministère de M. de Martignac. Paris: Dentu. 6 fr.
HOUSAYE, l'abbé. Le Cardinal de Bérulle et le Cardinal de Richelieu. Paris: Plon. 7 fr. 50 c.
ISSAYEVIDES, J. Ecclesiastical History of Armenia. Vol. II. Venice: Armenian Monastery.
KAEHLER, Der grosse Kurfürst. Ein geschichtl. Versuch. Berlin: Schneider. 4 M.
KRAUS, V. v. Maximilians I. vertraulicher Briefwechsel m. Sigmund Prüsschenk Frhr. zu Stettenberg. Innsbruck: Wagner. 3 M. 20 Pf.
PIERALISI, S. Urbano VIII e Galileo Galilei. Roma: Bocca. L. 10.
POHELMANN, R. Der Römischer Kaiser Heinrichs VII. u. die Politik der Curie d. Hauses Anjou u. der Welfenliga. Nürnberg: Korn. 2 M.

Physical Science.

- DU BOIS-REYMOND, E. Gesammelte Abhandlungen zur allgemeinen Muskel u. Nervenphysik. 1. Bd. Leipzig: Veit. 15 M.
HERMANN'S Elements of Human Physiology. Smith, Elder & Co. 16s.
LASLETT, T. Timber and Timber Trees, Native and Foreign. Macmillan.

- MUELLER, N. J. C. Botanische Untersuchungen. IV. Heidelberg: Winter. 8 M. 60 Pf.
REINSECH, P. P. Contributions ad Algologiam et Fungologiam. Leipzig: Weigel. 45 M.
REISE der österreichischen Fregatte Novara um die Erde in den Jahren 1857-9. Anthropologischer Thl. 1. Abth. Wien: Gerolds Sohn. 17 M.
VINCHOW, R. Ueber einige Merkmale niederer Menschenrassen am Schädel. Berlin: Dümmler. 6 M.

Philology.

- GEIGERS, A., allgemeine Einleitung in die Wissenschaft d. Judenthums. Hrag. v. L. Geiger. Berlin: Gerschel. 4 M.
MUELLER, J. Beiträge zur Kritik u. Erklärung d. Cornelius Tacitus. 4. Hft. Innsbruck: Wagner. 1 M. 20 Pf.

CORRESPONDENCE.

THE TROJAN COLLECTION.

Palermo: October 29, 1875.

An Athenian dealer in antiquities and Professor, who since the discovery of Troy has never ceased to attack me, has recently stated in the Parisian journal *La Liberté*, that I have offered my Trojan collection, not only to the Governments of England, France, and all the States of Germany, but also to a large number of private parties, but that every one refuses to purchase it, the treasure being manufactured by a cyclopean goldsmith, and thus of no value. I think it therefore my duty to state: that I only once offered the Trojan collection, *not for money, but gratuitously*, and that this was done during my lawsuit with Turkey, in May, 1874, through the French ambassador at Athens to the French Government, at a time of great danger, when the Royal Court threatened to lay an attachment on the collection. This is confirmed as well by the *Journal des Débats* of June 24, 1874, as by the late Edgar Quinet's last work, *L'Esprit Nouveau*. I never offered the collection to any one for sale, and it shall never be sold, either during my lifetime or after my death.

HENRY SCHLIEGMANN.

THE DISCOVERY OF THE LAKE-DWELLINGS.

Oxford: Nov. 6, 1875.

In the last number of the ACADEMY occurs a sentence (p. 447, col. 3) expressing what is no doubt the general belief or impression as to the discovery of the Lake-Dwellings by Dr. Keller, of Zürich. The true discoverer, however, was Joh. Aepli, schoolmaster of Ober-Meilen, the village where the discovery was made in January, 1854. The fact is attested by Dr. Keller himself in the *Mittheilungen der antiquar. Gesellschaft* (ix. Band, 2. Abthlg. 3. Heft), and by Sir John Lubbock in his *Prehistoric Times* (c. 5). I take these references from a short pamphlet by Herr Aepli (Stäfa, 1870) a copy of which I had the honour of receiving from him when I paid a visit to Ober-Meilen about three years ago. His pamphlet was called forth by a publication on the subject of the pile-dwellings, issued under the authority of the Zürich "School Synod," in which his share in the great discovery was slurred over—perhaps unintentionally, but certainly in a highly unjust and improper way. He gives in it a most interesting account of the indications which had led him to be on the watch for some such discovery, and describes the efforts which he made with his slender means to collect and secure the implements and other remains laid bare by the low state of the lake in the winter of 1853-54. I may add that no one could spend an hour in Herr Aepli's company (as I had the pleasure of doing) without admiring his keen, resolute mind, and unselfish love of knowledge. These noble qualities have been rewarded by the satisfaction of adding a whole territory to science, and (I fear) in no other way; not even by the general gratitude of scientific men. His services have been acknowledged, indeed, by Sir John Lubbock, perhaps by others, but they are evidently not known as widely as they deserve to be. D. B. MONRO.

"LEGENDS AND FOLKLORE OF NORTH WALES."

Llanymawddwy Rectory, Merioneth: November 8, 1875.

In the ACADEMY of November 6 (p. 478) I find an extract from an article in *Blackwood* on the "Legends and Folklore of North Wales," referring to a singular custom said to be still surviving in North and South Wales. It is alleged that at a funeral "a hireling, who lives by such services, has handed over to him a loaf of bread, a maple bowl full of beer or milk, and a sixpence, in consideration of which he takes upon him all the sins of the defunct, and frees him or her from walking after death;" and this functionary, it is added, is currently called a "Sin-eater." The earlier portion of my life was spent in South Wales, and I have lived upwards of a quarter of a century in North Wales, but I have never heard of the strange custom here alluded to, either as now existing or as having existed at some former period. I have not been indifferent as to the customs and legends of the land of my birth, and my profession often brings me in contact with funerals; but I have never found a trace of such a custom, and I have but little hesitation in saying that it is altogether unknown in the Principality. If the writer of the article will give me the name of any locality where the superstition flourishes, I will at once visit the place and institute enquiries on the spot. At the same time he will, I hope, favour me with the Welsh equivalent of "Sin-eater," for I am interested in Welsh words as well as in Welsh customs and legends. D. SILVAN EVANS.

ON FREEWILL.

Temple: November 8, 1875.

In your number of October 23, a most interesting letter on the vexed question of freewill appeared, signed by Mr. J. Hinton. The subject is one to which so much importance is attached that I may be pardoned for offering a suggestion supplementary to, and explanatory of, what he has put forward. As I understand Mr. Hinton, freewill may be conceived as a deficiency in the human mind which is reflected in external phenomena. Order, we cannot deny, is all-present and omnipotent, and the highest flights of the human mind culminate in a conception of order, as in the case of the Deity, whom even the strictest anthropomorphists represent as bound by necessarily self-imposed law; while, on the other hand, it is beyond doubt that man, in his limited consciousness, frequently imagines himself in conflict with that order. This view seems to me extraordinarily definite and simple. Mr. Hinton, however, further assumes that Nature is beyond and above man—that man, with increasing knowledge and perfected intellect, approaches this divinity, and is raised above his former self; to which I must demur with an enquiry as to the sense in which a distinction can be made between Nature and Man. Man is himself the highest outcome of Nature, and what we term in him unnatural is simply that expression of Nature in him that affects us disagreeably or painfully. Mr. Hinton's view here implies necessary progress, something that positive science is at present wholly unable to demonstrate, and at the same time appears to confound very different methods of acquiring and expressing knowledge.

Accepting then only his definition of freewill as imperfect knowledge, I would add the limitation that this imperfection may be, and often is, superior to what we relatively term perfection. The shadow on the wall, the absence that creates a presence, may be more important and essential to us as human beings than the dead surface of the wall itself. In other words, the belief in freewill may be as necessary to the health of a high order of minds, as it would be absurd in the mouths of those who proceed from verified premises, the limits of which they are bound not to exceed.

Hatred of foreigners is, from one point of view,

ridiculous. An exact enquirer who gave way to it would be led into pitiable self-contradiction; yet the spirit of patriotism, which is at bottom the same as that which originates the theological belief in freewill, is not only not despicable but a needful spur to the noblest achievements. Frenchmen, Englishmen, and Germans are very much alike with many faults and many virtues, all springing from a different order of progression, and as little their individual possession as the dark hue of a negro is his. When in each nation, however, we ascribe our glory to self-conscious effort we keep alive the energy which would expire in midst of passive observation.

I would thus conclude that Mr. Hinton's definition, as far as the imperfection of knowledge is concerned, is one that may be readily accepted by men who labour according to exact method, but that it ought to be rejected by those whose office it is to foster artistic, spiritual, or national life. The contest carried on between men whose principles are mostly widely apart appears to me to lack justification, and this modification of your eminent contributor's opinion might, if generally recognised, take much bitterness from a discussion that promises to be as barren in its future as in its past stages.

FRANCIS LLOYD.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, NOV. 13,	3 p.m.	Physical Society.
"	"	First Saturday Popular Concert (St. James's Hall).
"	"	Crystal Palace Concert.
"	3.15 p.m.	Alexandra Palace Concert.
MONDAY, NOV. 15,	8 p.m.	Monday Popular Concert (St. James's Hall).
TUESDAY, NOV. 16,	7.45 p.m.	Statistical.
"	8 p.m.	Civil Engineers.
"	8.30 p.m.	Zoological: "Notes on the Mammals," by A. H. Garrod; "Third Report on Collections of Indian Reptiles obtained by the British Museum," by Dr. Günther.
WEDNESDAY, NOV. 17,	8 p.m.	Meteorological: "Some Remarks on the Reduction of Barometric Readings," by W. Marriott; "On a Continuous Self-registering Thermometer," by W. Harrison Cripps; "On a Self-registering Atmometer," by S. H. Miller.
"	"	British Archaeological: "St. Mary's Abbey, Old Cleve," by the Rev. M. E. C. Walcott; "The Ancient Worship of Springs," by Dr. Wakes Smart.
THURSDAY, NOV. 18,	8 p.m.	Chemical. 8.30 p.m. Royal.

SCIENCE.

The Mind of Man: being a Natural System of Mental Philosophy. By Alfred Smee, F.R.S. &c. (London: Geo. Bell & Sons, 1875.)

MR. SMEE, who is favourably known as a worker in electric science, is known also by many persons to entertain the opinion that the nerves are electric wires and the brain a complicated voltaic battery. In this volume he has endeavoured to give an account of the phenomena of the mental life, apparently with some reference to that theory as a basis; but it is not evident in what way the two portions of the book bear upon each other. No account is taken of the facts which go to show that though electrical phenomena accompany very many, and probably all, changes in the organic as in the inorganic world, yet that the form of action which is exhibited by the nervous system is of a special character, and that describing it as voltaic does but embarrass a question already sufficiently difficult. The analogies of electric to nerve action are obvious enough, and every observer tries to avail himself of them for his guidance. It seems to us that only repulsion from a useful help is likely to result

from mere verbal affirmations of identity between two differing things, without any fruits of helpful illustration or deeper insight. Where the generation of electricity is included among the animal functions, as shown by Mr. Smee himself in his descriptions of the electric eel, a special organ exists, different in its construction from the brain. At the same time it gives us pleasure to note the ingenious methods in which Mr. Smee constructs, by means of voltaic apparatus, imitations of the various animal organs. The reader may see figured in his volume, in very simple forms, an "artificial nose" and tongue, &c., in which savours and odours and other stimuli can be made to excite voltaic currents; and an artificial muscle, in which the evolution of gas by voltaic force causes contraction in the length of a bladder with expansion in its breadth. All these things are certainly worth knowing, and not without great value as suggestions. When we have duly weighed them, then there lies before us the task—beginning really where Mr. Smee would end it—of studying the action of the nervous system in its own characters.

But the bulk of the volume consists of a mass of observations concerning mental action, which have no relation to any electrical theory. Our readers must judge of their value by an extract or two:—

"The majority of educated persons are strongly governed by a sense of right and wrong, and a desire to act conscientiously. Not many of any class of society willingly violate their conscientious belief of what is right unless they are strongly led to a particular course of action by some violent impulse. So strong is the desire to act rightly, and especially so sensitive are men to appear to act rightly before their fellows, that wrong is often done. This is one of the chief methods by which a right-minded man may be led to do wrong. There is no more forcible method of acting upon a man than to suggest that his proposed course of action does not look right before the world. This idea has to be controlled by every strength of mind, as there are times and circumstances when the truly conscientious man to do right must appear to do wrong before many persons."

Or again:—

"In writings nothing can exceed the value and force of the word *I*, either implied or used; and although there are not found wanting persons who scoff at the pronoun, and attempt to ridicule its use by recounting the number of times per page it occurs, as an act of egotism, yet its more abundant employment would have saved the world from much sophistry, deceit, and falsehood. Almost all untrue statements are based upon arguments by words, and the person who writes them never gives his opinion unequivocally. His arguments by words throw the responsibility of the conclusion on his readers from the facts which he has recorded; and there is nothing to show how many other facts, or parts of facts, he has suppressed. But if he makes an assertion of his own belief, his readers have the result of the natural process of thought, if he be but honest and trustworthy."

Mr. Smee's mind is pained at the conduct of an American editor who "actually conducted two journals of totally opposite politics at the same time." He "took care not to include the little word *I* in his arguments." But our author acts on a wholly different plan, on which he reflects with just pride.

"It has always been my practice for years, however difficult a case may be on which a report is given, first to state the difficulties of the case,

and finish by an opinion as it presents itself to my mind on all the facts of the case. In giving this opinion a result is obtained which has been derived from the mind, the immediate work of God. In setting out an argument by words or symbols, a result is obtained by a process of mechanism devised by man."

We do not follow our author's good example, but deliberately leave the "difficulties" of estimating the value of Mr. Smee's observations to our readers, ignobly hiding ourselves behind a mechanism devised by a man. Here are thoughts on religion, of which, however, it is only fair to say that the author's own feeling and practice seem far from being the strict expression.

"Several ideas must necessarily co-exist, giving rise to compound ideas always existing in the brain: thus personality and infinity give us the idea of the soul; pleasure and infinity, of good; pain and infinity, of evil; cause and infinity, of God; time and infinity, of eternity; infinity, pleasure, and time, of heaven; infinity, pain, and time, of hell. . . . Pleasure and pain regulate all actions. . . . But the action determined in any particular instance may be painful, for the sake of obtaining greater pleasure at future periods; and the idea of obtaining infinite pleasure may allow of the most intense immediate pain. . . . All actions in the higher generalisations would give the idea either of infinite pleasure or of infinite pain. Actions which concur with those which lead to infinite pleasure are called virtuous, and those which lead to infinite pain are called vicious. . . . A man is born a free agent; but after images are once implanted, he is compelled to act from the ideas existing in his brain."

But a chief element in the book is a description of a relational machine, or differential slate, whereby the logical relations may be mechanically demonstrated (a logic-machine in short). It consists essentially in arranging the terms of a proposition into larger and smaller groups, and so connecting these mechanically that the motion of the one group produces the corresponding "logical" motion in the others. A differential machine weighs evidence mechanically, fitting together when facts agree, and refusing to fit when they do not; or a slate may be used in a corresponding way, with numbers to denote the presence or absence of facts. And

"it would be a great boon to the community if the Judges, notwithstanding their high integrity, would use such an instrument, as then what one calls right would not be called by a second wrong. A mechanical Judge would be a boon to the whole civilised world."

Something inclines us strongly to assent to this proposition; but we have a misgiving that the differential slate would show us that in doing so we should be putting aside "the mind, the immediate work of God, for a result obtained by a process of mechanism devised by man." We are glad we are not yet furnished with a relational machine. In a case like this it would be folly to be wise. There is, however, great interest in the fact that the logical processes can be carried out by means of mechanism, as pointed out by Mr. Jevons.

One thought of our author's deserves consideration.

"If the same amount of thought during the next fifty years be bestowed on the exact definition of the laws which ought to govern our actions as has been bestowed during the last fifty years in defining exactly the physical laws which govern the universe, religion will take its proper position

in the mind of man, and we shall no longer be puzzled as to what is right and what is wrong, no more than we are puzzled at the present time as to the effect of the laws of the Universe in any particular case presented to our adjudication. *There is less a want of desire in the present day to do right than an absence of knowledge how to do it.*"

Emphatically we believe this to be true; and that in the turning of thought in this direction there lies the hope, even the speedy hope, of a most beneficent revolution.

JAMES HINTON.

Chips from a German Workshop. Vol. IV. By F. Max Müller, M.A. (London: Longmans, Green & Co., 1875.)

A NEW volume of Professor Max Müller's "Chips" has no need of an introduction. We only wish there were a few more such German workshops and German workers, a few more such chips to be picked up by the passer-by. Professor Max Müller is always fascinating, always instructive; the dry bones of science clothe themselves with flesh and beauty under his touch, and we go to him not merely to be taught the laws of human speech and mythology, but to learn also our own tongue, and to discover how the hand of the master can throw a charm over the labours of the student and a flood of light over his darkest problems. And the new volume is even more than usually interesting. The science of language and the science of religion, the migration of fables and the creed of the Darwinian, such are the main subjects which it brings before us, while the reader who cares for personal controversy will relish the thrusts of cold steel with which the volume concludes.

Most of the articles have appeared before in one shape or another, but notes are added which go exhaustively into such questions as the Sanskrit grammatical forms which answer to the Greek infinitive, the accent of the vocative of *Zeús*, or the schism in the Brahma-Samáj. Like the final essay, "In Self-Defence," the second Rede Lecture, which criticises Curtius' "Chronology of the Indo-Germanic Languages," is also new.

The first "Chip" has a peculiar interest for Oxford men. Professor Max Müller deals in it with the pressing question of academic reform and the endowment of research, with the relation between the professorial and tutorial elements in the university, and the utilisation of fellowships. As we read his wise and weighty words it is difficult not to feel carried away with the enthusiasm of learning, not to blush with shame when we compare what might be with what is, not to trust that some at least of our endowments may yet be transferred from a profitable species of brainwork to that unremunerative research for which they were once intended. This, however, is not the place to dwell upon such matters, and I can only express the hope that the opening pages of the book will not pass unheeded by its readers.

The second Rede Lecture already alluded to is the conclusion and complement of the well-known lecture on the "Stratification of Language," which has been before the world for the last seven years. While still

maintaining the chief doctrines contended for in that lecture, Professor Max Müller guards against the false inferences that have sometimes been drawn from his words, and points out the restrictions he had himself introduced in order to avoid the appearance of too general a statement.

"I did not say," he remarks, "that every form of inflection had been proved to spring from a previous combination, but I spoke of those cases only where we have succeeded in a rational analysis of inflectional forms, and it was in these that I maintained that inflection had always been found to be the result of previous combination. What is the object of the analysis of grammatical inflections, or of Comparative Grammar in general, if not to find out what terminations originally were, before they had assumed a purely formal character?"

One of the main objects he had in view when writing the lecture, was to show that no clear-cut lines of demarcation can be drawn between the three chief kinds of speech, isolating, agglutinative and inflectional, but that even Chinese has its instances of agglutination, nay of inflection also, while our own language has much that resembles the phenomena both of agglutinative and of isolating dialects. Here, as elsewhere in nature, one group or family passes gradually and insensibly into another; the groups, it is true, really exist, but the boundaries between them can as little be marked as the lines which separate the colours of the rainbow. As against the attempt of Curtius to determine successive periods in the history of our Aryan flection, —the growth of flection in the verb, for instance, being supposed to precede its growth in the noun—Professor Max Müller's arguments seem to me unanswerable. Comparative Philology will enable us to analyse certain of the flections of grammar, but it can hardly tell us which class of flection is older than the other.

The inaugural lecture at Strassburg on the "Results of the Science of Language" is an eloquent protest in behalf of Glottology and the inestimable services it has rendered to history and religion, to comparative law and classical philology. In an appendix Professor Max Müller pleads warmly for the identity of *θεός* and *deus*, in spite of the phonetic difficulties which lie in the way of such a connexion. Certainly it is very hard to understand how the Greeks could have lost the old Aryan word for God, and replaced it by another of extremely similar sound; but it may be said on the other side that the Greeks showed themselves equally innovating in regard to their kings (*βασιλεύς*, *τίρανς*, *ἀναξ* being all new words), and the resemblance of *θεός* to *devas* might have aided in its introduction.

More interesting to the general reader than this somewhat special question will be the famous lecture on Missions delivered two years ago in Westminster Abbey, which is followed by a reprint of the Dean's sermon on the same subject in the forenoon of the same day. Seldom has a missionary sermon been so learned and therefore so large-hearted an embodiment of common sense. The Oxford Professor of Comparative Philology has had to study the sacred books of other religions, to trace the childlike lisps of the religious consciousness in the hymns

of the Rig-Veda, and to admire the sublime morality and self-denying devotion of the Buddhist, and accordingly, however easy it may be for others to speak with glib intolerance of the beliefs of the greater part of mankind, he at least has learnt the lesson of St. Peter's words, that "in every nation he that feareth God and worketh righteousness is accepted with him." The science of religion is still but a baby-science, still learning to walk, as it were, under the guidance of its mother-science of language; but young as it is it has made it impossible for us to speak of the religious systems and convictions of other men with the uninstructed contempt of former generations. The comparative student of religions, if he is indeed to be a student, must sit apart from the wranglings of theological disputants, must pursue his researches calmly and patiently, confident that men will yet come to recognise that creeds and dogmas are but the crystallised expression of human imperfection, and that the light and reason and conscience of God "lighteth every man that cometh into the world."

One more essay in defence of the assertion that Brahmanism is a decaying because no longer a missionary religion is followed by the brilliant address delivered before the Oriental Congress in London last year. After that we have a Life of Colebrook, reprinted from the *Edinburgh Review* of October, 1872; and then comes the "Reply to Mr. Darwin," in which Professor Max Müller points to the unassailable barrier of the root-period which stands up like the wall of ice round the southern Pole to divide man as we know him from the "beasts that perish." Man is man in virtue of language, but to possess language he must first be man.

Those among us—and there must be many such—who remember the day on which the *Lectures on the Science of Language* came with the flash of a new revelation, kindling the imagination and lighting up objects that before had been hidden from the sight, cannot help feeling some of the old enthusiasm as they see the hard and dry problems and conclusions, which had seemed to them confined for ever within the dissecting-room of science, taking again fresh life and charm, and forming the substance of a real and stimulating poetry. It is inevitable that some of them should wear a somewhat different colour to the eyes of those whose special studies have lain in other groups of languages than the Aryan; but we must recollect that it is only the colour that varies with the light through which we look, the objects themselves which lie behind remain the same and unaltered. To whatever school of Glottology we may belong, we all agree as to the method, the facts, and the leading results of the science; the differences that may exist between us are but the differences which testify to its vitality and vigour. So long as we try honestly to interpret the phenomena before us, to seek the truth and not the triumph of our own pet theories, our very errors will serve as way-marks and sign-posts to others. There are none who have done more for Glottology in this our generation than Professor Max Müller, and though his power over words may be given

to few, all at least can imitate his candour and charity, and the spirit of the true "Etymologist," of the true seeker after truth, which breathes throughout his writings.
A. H. SAYCE.

SCIENCE NOTES.

PHYSIOLOGY.

On the Functions of the Large Intestine.—It is commonly supposed that both digestion and absorption may take place, though to a limited extent, in the large intestine. Some observations which have recently been published by Marckwald (Virchow's *Archiv*, September 14, 1875), throw a good deal of light on this question. His investigations were conducted on a man whose caecum communicated with the external surface of the body by an opening sufficiently large to display the ileocaecal valve and the mouth of the vermiform appendix. The large intestine was thus isolated throughout its entire length; its mucous lining was unaltered; and the man's general health had not suffered to any appreciable extent from the anomalous condition of his alimentary canal. The peristaltic activity of the colon was shown to be normal by the rate at which substances introduced into the caecum were carried through the tube. The following are the questions to which Marckwald tried to obtain an answer:—1. Does the human colon secrete a ferment capable of converting starch into sugar? 2. Is it able to digest albuminoid substances? 3. Can it absorb liquid nutriment? The first of these questions was answered in the negative. Starchy compounds, introduced into the bowel, and retained there for various periods of time, underwent no change. The secretion procured by inserting sponges into the ascending colon was mixed with boiled starch and allowed to act upon it at the temperature of the body; but no sugar was formed. The second question could not be so easily decided. It was found that raw and boiled fibrin, and coagulated ovalbumin, lost weight during their transit through the large intestine; and that peptones, tyrosin, cholesterolin, and indol, were among the products expelled from the rectum. This seemed at first to lend probability to the view that albuminoid matters might undergo at least a partial digestion in the colon. But the juices of the intestine failed to exercise any solvent action on such matters outside the body; and the author concludes that the changes wrought in them during their sojourn in the colon were due simply to putrefaction; the latter process furnishing much the same chemical products as true digestion. The last series of experiments had reference to the power of absorption. It was found that water was absorbed, but not with any great rapidity; twelve hours, at the very least, being required for the absorption of 250 grammes. Solutions containing peptones, prepared by acting on albuminous matters with artificial gastric juice, were found, when at all concentrated, to irritate the mucous membrane and to cause diarrhoea. On the other hand, a portion of the peptones gradually produced by putrefactive decomposition in the canal itself were undoubtedly absorbed, as shown by the increase in the amount of urea daily eliminated by the kidneys.

The Rate at which Sensory Impressions are Transmitted.—The velocity with which an impulse is propagated along a motor nerve has been determined with some approach to accuracy; but the results of similar investigations on centripetal transmission differ widely from one another. Schelske, from experiments performed on himself, concludes that an impression travels along a centripetal nerve at the rate of 29.6 mètres per second. His calculations are based on results obtained by the following method. An electric shock is given to the foot, and a lever depressed by the finger at

the moment when the shock is perceived. By means of an electric chronograph and suitable registering apparatus, the interval of time between the actual discharge and the depression of the lever is accurately determined. The shock is then administered to some point of the body situated nearer to the sensorium, and the interval is found to be shorter than in the previous instance. Now supposing all the other elements in this complex chain of phenomena to remain constant, the difference between the two intervals would correspond to the different length of the path traversed by the sensory impression on its way from the periphery to the centre. Bloch (*Archives de Physiologie*, Août-Septembre, 1875) points out, however, that any calculation based on such data must, of necessity, be erroneous; for the time required to convert a sensation into a volition is far from being a constant quantity. It is at its minimum when one of the hands is made the recipient of the impression; the interval between the discharge and the depression of the lever being shorter in this case, than if the shock be administered to the fore-arm or the face (points nearer to the nerve-centres). This pre-eminence of the hand is probably due to habit. Bloch then proceeds to describe a new method of enquiry from which this source of error is altogether eliminated. It is based on the persistence of a sensation for a certain time after its exciting cause has ceased to act. The shocks are mechanical, not electrical. If two such shocks are administered in succession to the two hands of the experimenter, they are felt as one, provided that the interval between them is sufficiently brief (about $\frac{1}{3}$ of a second). This blending of the two impressions can only be explained by supposing that the earlier sensation continues to be experienced at the moment when the later one reaches the sensorium. Now, if the second shock be administered to some point of the periphery situated nearer to the nerve-centres than the hand—e.g., to the auricle, or the nose—it is found that a longer interval may be allowed to elapse between the two contacts without altering their apparent synchronism. If, on the other hand, a point be chosen which is farther away from the sensorium, as—e.g., the great toe—it is found necessary to diminish the interval between the contacts in order to maintain their apparent synchronism. The difference between the various intervals will thus furnish a measure of the time required by an impression to travel over a certain length of conducting fibre. The principle thus briefly indicated is applied to the solution of the problem by means of special apparatus, for an account of which the reader is referred to the original paper. The following are the conclusions at which the author has arrived. Sensory impressions are propagated at an average rate of 156 mètres per second, if we suppose the conducting power of the spinal cord and that of the nerve-trunks to be equal. But this supposition would not be correct; the velocity of transmission is greater in the cord than in the nerves—the former conducting centripetal impressions at the rate of 194, the latter at the rate of 132 mètres per second.

On the Proportion of Leucocytes contained in Venous Blood.—Nicati and Tarchanoff (*Archives de Physiologie*, Août-Septembre, 1875) have investigated the causes by which the proportion of leucocytes in the blood returned from the rabbit's ear is regulated. The method of numeration employed was that contrived by Malassez. It was found that the number of leucocytes per cubic millimètre of blood was much reduced after section of the cervical sympathetic on one side; the blood returning from the opposite ear being taken as a standard of comparison. Now, the blood traverses the vessels of the paralysed ear in greater abundance and more rapidly than those of the sound ear; while the surface from which evaporation can take place remains constant. Accordingly, the venous blood returning from the ear whose vessels are paralysed, is not concentrated

by evaporation in the same degree as that returning from the sound ear, and must therefore contain a smaller proportion of corpuscular elements. The truth of this explanation is shown by covering the skin of both ears with an impermeable varnish, when the difference in the proportion of leucocytes is no longer observed. Again, compression of the veins of one ear, or of the veins together with the arteries, lessens the number of leucocytes in the blood returning from it; the diminution being followed, after a time, by a positive increase. The former of these phenomena is accounted for by the adhesion of the corpuscles to the capillary walls, which is a result of stasis; they no longer escape with the drop of blood removed for examination. After a time, however, evaporation and the growing oedema of the part cause the blood to become more highly concentrated, and the leucocytes are again set free, thus explaining their subsequent increase. Lastly, when inflammation is excited in one ear, the number of leucocytes in the blood returning from it is enormously augmented. This increase is mainly due to active proliferation, either in the tissues, or in the blood, or in both together.

On some New Properties of the Walls of the Vessels.—In the last volume of *Ludwig's Arbeiten* (1875), Mosso publishes the results of an elaborate investigation into certain vital phenomena exhibited by the vessels of excised organs (kidney and liver) when traversed by a current of defibrinated blood. By means of specially-contrived apparatus, the artificial circulation is kept up for any length of time that may be desired; the pressure in the afferent artery being maintained at a constant level, while the varying bulk of the organ, and the rapidity with which the blood escapes from its efferent vein, are continuously recorded by the graphic method. The following are the chief results of the enquiry: 1. Stimulation of the kidney (even twenty-four hours after its removal from the body) by a slowly-interrupted constant current causes partial arrest of the outflow of blood, owing to contraction of the arterioles. 2. If the current of defibrinated blood be stopped for a time and then restored under the same pressure as at first, the outflow is found to be more rapid than it was before the stoppage occurred. But the tonus of the vessels is re-established after an interval proportionate to the length of the previous interruption, and the outflow returns to its previous rate. 3. Blood saturated with oxygen traverses the vessels much more rapidly than that which is charged with carbonic acid. 4. The addition of a minute quantity of nicotine or atropine to the defibrinated blood causes a temporary retardation of its flow; larger proportions of these alkaloids dilate the vessels, and quicken the current through them. 5. The tendency of the organ to become oedematous increases with the length of time since its removal from the body. No exudation takes place through the capillary walls when the organ is fresh; after a time, however, considerable oedema occurs, without any alteration in the *vis a tergo*. 6. The above phenomena are manifested by the liver as well as the kidney, notwithstanding the poverty of the hepatic and portal vessels in muscular fibres. The above results seem to show that many of the circulatory phenomena which are commonly ascribed to the heart or the vaso-motor centres, may really be of peripheral origin; the vessels themselves being endowed with a certain measure of vital autonomy.

MICROSCOPICAL NOTES.

M. TISSANDIER has a paper in *Comptes Rendus*, October 4, 1875, on minute corpuscles of iron and magnetic oxyd which he finds very commonly among atmospheric dust. His methods of collecting the atmospheric dust are: (1) to expose a sheet of paper, or plate of porcelain, with a square metre of surface, in a horizontal position, at a certain elevation to the air; (2) to use an aspirator, drawing air in bubbles through a water-vessel,

and then evaporating the water; (3) to separate by filtration deposits from snow-water or rain; (4) to collect the dust from elevated objects. A magnet attracts the ferruginous particles from the organic dust, and the particles thus separated are found to be: (a) greyish amorphous fragments, from $\frac{1}{10}$ to $\frac{1}{20}$ of a millimetre; (b) black, opaque mammillated particles, much smaller than the last, being only from $\frac{1}{100}$ to $\frac{1}{1000}$ of a millimetre; (c) fibrous bodies of the same size; (d) black spherical bodies, often furnished with small necks. M. Tissandier figures these various bodies, which he thinks have a cosmic origin, and are brought into our atmosphere by meteorites and shooting-stars. He found that when very fine iron filings are thrown into a hydrogen flame, similar bodies—globes with necks, fibrous masses, &c.—are formed. The spherical corpuscles in the air rarely exceed $\frac{1}{100}$ of a millimetre.

M. BALBIANI continues his researches into the habits of the *Phylloxera* of the vine, and in the same number of *Comptes Rendus* describes some winter or resting eggs which were recently noticed by M. Boiteau, laid by *Phylloxera* in the crevices of the bark. The winged *Phylloxera* give birth, he says, to a special generation of small apterous insects, which, though incapable of doing any direct harm, as they are completely destitute of digestive apparatus, nevertheless play a redoubtable part in renewing the vitality of the species. This new generation is composed of males and females, almost identical with those of the corresponding generation of the *Phylloxera* of the oak. At the moment of hatching, the male of this generation, which like the female has no sucker, contains in a double spermatheca numerous ripe filaments, and they are eager to impregnate the females. The eggs proceeding from this union begin the day after they are laid to form a blastoderm, the vitellus begins to segment, but in the oldest he examined he could find no embryo. He supposes the egg to hibernate, and to hatch out in the spring, a process still to be observed. M. Balbiani observes that the winter egg is elongated, almost cylindrical, rounded at each end, with a tail at the thickest end by which it is attached. In size it is about 0^{mm}.28 long, and 0^{mm}.13 broad. It is at first yellow, then darker, and gradually becomes olive green, and at the same time numerous dark round spots appear, producing an elegant speckled appearance against the green ground. It is, moreover, shining, translucent, and covered with a superficial hexagonal pattern, like that of the eggs of the winged individuals. This resting egg is the fourth sort of egg produced by these creatures, the three others being the agamic egg of the apterous insect of the roots, and the eggs equally fecund produced without coupling by the winged *Phylloxera*.

The sexual generation of the Vorticellids is the subject of a note by M. Balbiani in *Comptes Rendus*, October 18, 1875. His object is to show that Stein has misunderstood part of the process, and that his own views concerning the functions of the nucleolus are correct. He remarks that to Stein belongs the credit of showing that the supposed gemmiparous reproduction of the vorticellids is a sexual act of conjugation. Stein noticed in *Carchesium polypinum* that by rapid and successive binary divisions certain numbers of a *Carchesium* colony resolved themselves into groups composed of from four to eight members as many times smaller than the normal size. These little bodies, *microgonidia*, detach themselves, move rapidly among the colony, and finally adhere by their posterior extremity to the sides of some of the larger cells. Absorption of the cell-walls at the points of contact takes place and free communications are established. Stein further considered that the two nuclei fused into a single mass, or *placenta*, and that little mobile ciliated bodies formed in it were *Carchesium* embryos. M. Balbiani affirms that the *microgonidia* are furnished with elongated nuclei, and also with

nucleolar corpuscles. He states that at the moment in which the cavities of the two bodies in conjugation enter into communication, their respective nuclei divide as Stein describes, but in the *microgonidia* the nucleoli swell up and divide into two secondary nucleoli, which become transformed into voluminous ovoid capsules containing numerous filaments of extreme tenuity arranged parallel to each other. This transformation of the nucleoli and their contents resembles what is seen in other infusoria. When the substance of the *microgonidia* has passed into the creatures with which they are in conjunction the seminal corpuscles of the former may still be seen. The nucleoli of the larger individuals, he states, do not submit to the modifications of those of the *microgonidia*, but remain in a rudimentary condition.

In reference to the curious discovery of moths with perforating probosces referred to in a former number, Mr. Slack, calling attention to the observations of Mr. Mac Intyre, who was the first in Europe to notice or publish an account of such an organ, and also to M. Künckel's paper in *Comptes Rendus*, suggested that English entomologists should carefully examine British moths to see whether any one of them were provided with a similar instrument. Upon this Mr. Edward Newman, in the *Entomologist* for November, observes that he does not know of any such instance among British species, but advises search. He also refers to the error that has generally existed, to the effect that the mouth-organs of diptera are exclusively adopted for imbibing fluid matter, and points to the investigations of Müller, Bowerbank, Deane, Bennett, and himself, showing that *Syrphidae*, *Cristallidae*, &c., are purely pollen-eaters. There is evidently plenty of work for microscopists to do in the way of elucidating the adaptation of the mouth-organs of insects to their habits and food.

A VERY remarkable rotifer has been discovered in the Philippine Islands by Herr Semper which adds to the complications presented by this remarkable group. The new creature is spherical, with an equatorial border of cilia. It has "no perceptible front or back end." It is about $\frac{1}{3}$ in diameter, and moves with a rolling motion, with no fixed axis of rotation. The internal organs are disposed in one hemisphere, the other containing scarcely any. The mouth is situated at one point of the equatorial ciliary wreath, and is quickly followed by a mastax with numerous-toothed jaws. These are represented in Herr Semper's figure (as copied in *M. M. Jour.*) as if composed of two finely striated upright pieces, each having its upper rim turned over at right angles and slightly curved, much like a piece of angle iron. This is probably an error. We should expect the jaws belong to the type which have what Mr. Gosse calls quadrantic masses, and correspond in general character with those of *Rotifer macrurus* as figured in his celebrated paper in *Phil. Trans.*, March, 1855, only that the new rotifer has all the teeth very fine. The pharynx, stomach, and final intestine are described as covered with thick hair, and the anus opens at a point 90° from the mouth. We should like to know whether the "hairs" mentioned are kept in vibration like the stomach cilia, so strikingly conspicuous for causing whirlpool currents in the stomach of *Asplanchna*. The nervous system consists in a large cerebral ganglion and branches from it. *Trochosphaera aequatorealis* is the name given to this rotifer, of which the female only has been found. Herr Semper's paper appeared in Siebold and Kolliker's *Zeitschrift*, 3. Hft., and is translated in the *Monthly Microscopical Journal* for November.

A VERY important subject for the consideration of microscopists was brought before the Royal Microscopical Society, on the 3rd, in a paper by Dr. Woodward, U.S. army, on the markings of *Frustulia Saxonica*, illustrated by a series of photographs. It appears, that while a number of

lines—probably beaded—seen at right angles to the median line are genuine, others easily shown in a longitudinal direction are the result of diffraction, and spurious, though quite as plain to sight as the others. Dr. Woodward shows that such spurious lines can be produced beyond the margin of the object, and that their number and distance vary with the angle of the illumination and with changes in focusing. Dr. Pigott has often called attention to these and other false images which he terms *εἰδωλα*, and Professor Abbe's paper on the microscope, of which part will be found in the *Monthly Microscopical Journal* for November, touches upon the same question.

MR. W. C. SORBY described to the Royal Microscopical Society on the 3rd a new mode of exactly measuring the position and wave-length of absorption bands seen with the microspectroscope. He uses a thick piece of quartz cut parallel to its optical axis, and with upper and lower surfaces at right angles to it. This is made to afford seven absorption bands, and by rotating Nicol prisms above and below it the position of the bands can be varied. One is set to correspond exactly with a known wave-length of a certain part of a diffraction spectrum, and the other can be made to coincide with any band to be measured, and its distance from the test band read off on a graduated circle. Mr. Sorby will exhibit this apparatus at a "Scientific Evening of the Society" to be held at King's College on the 24th.

MR. W. G. LETTSOM informs us that fraudulent polariscope objects purporting to be plates of Spartalite, Wulfanite, and other coloured minerals are now offered for sale on the Continent. He observes that

"Spartalite, which is of a deep red colour and not very transparent, is imitated by taking a piece of dark red glass and placing upon it a very thin section of calcite. This combination is then mounted in Canada balsam between two plates of glass. Wulfanite is a piece of yellow glass heated in a similar manner. These dodges are, for the most part, got up in larger and finer specimens than the natural minerals would furnish. In some instances the employment of the $\frac{1}{4}$ undulation-plate will decide at once whether the dodge has been had recourse to. Thus, for instance, Spartalite is + mineral, but Calcite is - one. It is, I believe, to the misdirected ingenuity of an optician in Berlin that the contrivance here spoken of is due."

WITH regard to Hasert's objectives, alleged by their maker to require no correction for varying covering thickness of covering glass, and to resolve the most difficult diatoms with direct light, it appears that, so far back as 1864, the pretension about dispensing with need for correction was put forth, and that Dr. Dippel in his work *Das Mikroskop* gave a caution not to put too much faith in the boast. How far the objectives Herr Hasert now makes are superior to those of the date mentioned, we hope soon to learn. We are informed that they are strangely put together, so that if what appears to be only a back stop is removed, the lenses can tumble out! Notwithstanding this, which seems quite incompatible with good centring, some observers speak highly of their definition.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(Monday, November 1.)

DR. POLE, F.R.S., in the Chair.—A paper was read by Mr. Salaman on "Musical Criticism." In the course of this he observed that the bane of criticism is that in some cases it is made to serve practical ends, and is liable to be affected by interested motives. The duty of critics towards originality was discussed; and it was remarked that the so-called most advanced liberals of musical politics were not unfrequently the most intolerant in practical matters. The difficulty was observed upon of finding critics who were at once competent musicians and journalists. The exclusive spirit of Germans with respect to non-German music was also remarked upon.

Mr. Coleridge defended the Germans from the charge of neglecting English music. Mr. Osborne remarked that it was unfortunate that musical publishers were often not musicians. Major Crawford said that it was difficult to get at general historical information about English musicians. Dr. Stone announced that a work was in the press which might be expected to remove this difficulty. After further remarks from Dr. Lennox Brown and Mr. C. Mackeson, Mr. Salaman replied, and the meeting terminated.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, November 2.)

DR. S. BIRCH, F.S.A., President, in the Chair. —The following papers were read:—

I. "On the Egyptian Mummy in the Collection of the Duke of Sutherland," by S. Birch, LL.D., F.S.A. Dr. Birch gave an account of the different processes of embalming, and the prevalent ornaments of coffins and cartonages or outer wraps of mummies, which appear to have come into use at a later period of the art, and to have superseded the more elaborate decorations of wooden coffins. The cartonnage of the Duke of Sutherland's mummy and its decorations were treated mythologically, and some explanation given of the short inscriptions which accompanied its representations. Some account was also given of the bandages of the mummy, which was referred to a late age, on account of the manner in which the paintings and inscriptions were executed, rendering it probable that the body was embalmed long after the twentieth dynasty. A tracing of the cartonnage made by Mr. Bonomi accompanied the paper and description.

II. "Some Osteological Notes on the same Mummy," by Professor Flower, F.R.S. This paper was a detailed report by the eminent osteologist of the condition of the skeleton of the mummy described by Dr. Birch, from which it was shown to have been the skeleton of a man in advanced years, of short stature, *i.e.*, five feet four inches; the left ulna had been fractured near its lower end at some period long before death; the bones of the trunk and legs showed traces of chronic rheumatic disease, the lumbar vertebrae being partly ankylosed; what teeth remained were in good condition, and the shoulders were distinguished by that remarkable squareness of form which was characteristic of the Egyptian race.

III. "Observations on the Proportions of the above Skeleton." By Joseph Bonomi.—Mr. Bonomi made some observations on the remarkable characteristics of this Egyptian specimen; among these is the measurement of the shoulders, which he found to be one inch and three quarters wider than in any other skeleton of the same height in the collection of the College of Surgeons.

IV. "On some Fragments of the Babylonian Account of the Creation." By Mr. George Smith.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, November 2.)

DR. E. HAMILTON in the Chair. The Secretary read a report on additions to the Society's menagerie during the past four months. Of these the most important was a Manatee (*Manatus americanus*), which unfortunately only survived for a short time; its anatomy will be reported upon by Mr. A. H. Garrod, the Society's prosector. A letter was read from Signor d'Alberis, giving an account of his further investigations into the fauna of New Guinea. He now refers his new species of Kangaroo, first named *Halmaturus luctuosus*, to the genus *Dorcopsis*, a conclusion at which Mr. Garrod had independently arrived. A communication from the Rev. S. J. Whitmee gave an interesting description of the habits of two species of Samoan fish, belonging to the *Antennarius*. Other papers of more purely technical interest were contributed by Captain Moresby, R.N., Drs. Von Bleeker and Finsch, Messrs. Blanford, Selater, Salvin, Garrod, Dobson, Hoffman and Smith.

GEOLOGICAL SOCIETY.—(Wednesday, November 3.)

J. EVANS, Esq., F.R.S., President, in the Chair. Mr. H. Woodward opened the Session with several papers descriptive of recent discoveries of fossil crustaceans. Among the fossils obtained from the cores brought up from the sub-Wealden bore-hole, at Netherfield, are the remains of a new species, which Mr. Woodward has named *Callianassa parachaeta*. Representatives of this genus were previously known from the tertiaries of the Isle of Wight and from the Greensand of Belfast, but the present species carries the range of *Callianassa* as far back as the Kimeridge Clay. The sub-Wealden cores have also yielded crustacean claws which are referred to a new species of *Mechochirus*, found by Mr. Peyton at Boulogne and named *M. Peytoni*. A fossil crab, brought by Dr. Hector from New Zealand, where it occurs in beds of the so-called Cretaceous-tertiary series, was shown to be related to *Harpactocarcinus quadrilobatus* from the Nummulitic rocks of France, Spain and Italy, and has been named by Mr. Woodward *H. tumidus*. A fossil scorpion from the coal-measures of Sandwell Park and from near Mansfield was ascribed to the American genus *Eoscorpion*, and described as *E. Anglicus*. From a nodule of clay-ironstone, supposed to have come from the Scotch coal-measures, the remains of an orthopterous insect have been obtained, and Mr. Woodward described this interesting specimen under the name of *Lithomantis carbonarius*. Mr. T. Belt read an elaborate paper "On the Drift of Devon and Cornwall," in which he recognised two great divisions, the upland and the lowland deposits, and attempted to correlate these with like deposits in the south-east of England. He argued in favour of the former existence of a vast fresh-water lake extending over a large portion of northern Europe, and having its waters dammed in on the south-west by a high barrier of ice, stretching from the Greenland glaciers across the basin of the North Atlantic, and blocking up the English Channel. On the rupture of this bar, a torrential discharge is supposed to have spread over Northern Europe. This reversion to the old diluvial hypothesis, in a modified form, was received, as might have been expected, with very little favour by the meeting.

LINNEAN SOCIETY.—(Thursday, November 4.)

DR. G. J. ALLMAN, F.R.S., President, in the Chair. Sir J. Lubbock, Bart., F.R.S., read a further instalment (Part III.) of his "Observations on the Habits of Ants, Bees, and Wasps." This paper (an abstract of which appeared in the *Times*, November 5) is occupied mainly by observations on the habits of ants with respect to the transport of their larvae. The general result was that those ants which had a large number of larvae to carry appeared to go away for the purpose of fetching a number of others to assist them in their labours; while those which had only a small amount of labour in this way fetched only a small number of helpers. He also confirmed his previous observations as to the industry of wasps, the power of bees to distinguish colours, and the insensibility of both bees and wasps to the sufferings or death of their companions. Mr. A. W. Bennett then read a paper on "The Rate of Growth of the Female Flower-Stalk of *Vallisneria spiralis*." The peduncle of the female flower of this plant attains the length of from three to four feet, probably the instance of greatest extension attained by any internode; and at its period of greatest activity, grows at the rate of half-an-inch per hour. The measurements recorded in the paper were mainly for the purpose of determining which portion of the peduncle displayed this activity in the greatest degree. For this purpose equal portions were marked off as they rose above the surface of the water; and it was found that the terminal zone of 2 inches increased to 6.5 inches, or 225 per cent., while the remaining portion had increased from 8.7 to 21.25 inches, or 144 per cent. of its original length, showing a greater

energy on the part of the former portion about in the proportion of three to two. This agrees more with what has been hitherto observed in the case of roots than in that of aerial stems; the zone of greatest energy in stems being in general at a much greater distance from the *punctum vegetationis*.

PSYCHOLOGICAL SOCIETY.—(Thursday, November 4.)

THE second session of this Society was opened at its new rooms, 11 Chandos Street, Cavendish Square—Mr. Serjeant Cox, President, in the Chair. The President delivered the usual sessional address, describing the progress, prospects, and plans of the society. Among these was the publication periodically of a collection of Psychological Facts and Phenomena. Communications were read from Paris of some remarkable cases of distant perception in sleep, and from Halifax of a case of sympathy of mental impressions. The following were elected members:—Honorary and Corresponding: Dr. Richardson, F.R.S.; Captain Richard Burton, F.R.S.; Dr. Ribot, Paris; Mr. A. P. Sprague and Dr. R. A. Vance, of New York; and Mr. R. J. Cressy, of Melbourne. Ordinary members: Colonel the Hon. T. G. Cholmondeley; Mr. C. S. Wake, F.R.S.; Mr. H. D. Glasse; Mr. Joseph Hartley, M.A.; and Mr. C. J. Sturge.

PHILOLOGICAL SOCIETY.—(Friday, November 5.)

REV. R. MORRIS, LL.D., President, in the Chair. Mr. A. J. Ellis, F.R.S., read a paper "On some Difficulties in the Determination of Ancient Greek Pronunciation." The general difficulties arose from the length of time during which Greek has been a living language, the importance of its dialects, their mixture by civil and other war, the variety of literary centres, the variety and insufficiency of the old Greek alphabets, and the official change of spelling in Athens B.C. 403, the use of digraphs, the peculiarity of the style of speech with quantity and metrical accent, and the non-existence of the great works in the original spelling, which can only be learned from inscriptions. The sources for overcoming these difficulties were the living pronunciation in Athens and the pronunciation of existing dialects, transcriptions of part of the Septuagint into Welsh letters in the ninth century A.D., the Ravenna attestations in Latin written with Greek letters in the sixth century A.D., Egyptian and Indian transcriptions of Greek names and titles, the Latin, Hebrew, and Syriac names and words in the Septuagint and New Testament, the old Latin transcriptions of Greek names, and Greek of Latin names, some cries of pain and of animals in old writers, an observation or two by Plato, some puns and echoes, the writing of grammarians of the Roman period, and chiefly the study of the orthography of inscriptions, and of the internal changes of words. Mr. Ellis proceeded to consider the chief difficulties respecting each letter, confining himself to the Attic and common dialects, and summed up his conclusions by suggesting that for 1000 years to A.D. 875, the modern pronunciation had prevailed; for the next 1000 years to B.C. 125 the chief differences were the pronunciation of both *α* and *υ* as French *u*, and of *η* as French *é*. The feeling for quantity broke down, and the musical accent of a high pitch was converted into a stress on the same syllables during the third century A.D. From B.C. 125 to B.C. 275 the changes were slight, principally affecting *α*, which became nearer German *ai*, and *α*, *υ*, which were occasionally German, instead of French, *ui*, *u*, and *au* *eu* had more of the *u* heard in them. These were probably the regular sounds during the new Attic period to B.C. 403. During the Peloponnesian War much change ensued, and possibly before that time up to B.C. 530, when Pisistratus collected the poems of Homer, all *α* *ο* which are found so written in older Attic inscriptions (very few in number) were true diphthongs consisting of German *e*, *o*,

followed by German *i, u* respectively, and all or most of the *ε o* (including what were afterwards *ei, ou, ω*) were German *e, o*, and *ui, u* were clearly German *ui, u*, with *ai, av, ev* as before. The aspirate, which ceased to be used in writing after B.C. 403, was probably variable during the Peloponnesian War, but in full force before it. For the consonants (except *ζ*, which was possibly English *zz*, never *dz*, or English *j*) the modern usage may be assumed. Mr. Ellis considered, however, that before B.C. 125, and for the old dialects, these conjectures were merely a link flashed in a fog.

FINE ART.

DONATELLO.

Donatello, Seine Zeit und Schule. Von Dr. Hans Semper. No. IX. of "Quellen-schriften für Kunstgeschichte." (Wien: Braumüller, 1875.)

DONATELLO is one of the greatest sculptors of the Revival in Italy, and on that account well deserving of a special biography. At a time when art had become hardened into a spiritless imitation of Giottoesque models Donatello went back to the study of the antique, and simultaneously gave a new impulse to the practice of design. It is curious to trace throughout the master's works the result of this double current, which had its hidden springs in the peculiar force of Donatello's character. Reason and, perhaps, Brunelleschi's teaching told him that perfection was to be found in the antique. A natural energy closely related in its effects to that of Signorelli and Michel Angelo carried him beyond the bounds which he might have set to himself and made him a realist. Donatello applied to sculpture with more effect than any previous labourer in the same field the laws of optics and perspective. He went to a greater depth than any of his contemporaries in the attempt to represent action or expression as displayed in a momentary impulse of volition. It was to him that Tuscan artists looked up as a master of drawing and perspective and a subtle imitator of nature. He influenced the whole of the rising generation of painters in Florence, and he carried to Padua and Venice that love of the antique which was so singularly developed in the schools of Mantegna, Bellini and the Vivarini. We should have thought it likely on opening Dr. Semper's book that we should find a compact statement of the causes which led to this development, an illustration of the form in which the painter's peculiarities were exhibited, and a description of the manner in which his style reacted on contemporaries and others. But Dr. Semper himself confesses, in his preface, that his work is partial and unfinished, and he confines himself, though unwillingly, to the analysis of some of Donatello's statues, which connects them, as far as possible, with those of other craftsmen employed to adorn the monumental edifices well-nigh advanced to completion at Florence at the close of the fourteenth century. We may regret the more that this should be so because Dr. Semper has obviously spent years in a fruitful search through the archives of Florence, and in rarely accessible volumes, for records and passages upon which to found a complete narrative; and, on looking over

his *regesta* of Donatello's life, extending from 1386 to 1466, there are not more than ten years to be noted in which contemporary documents do not give information, often new and always important, as to the master's labours. Equally valuable, and hardly less interesting, are the *regesta* of Bernardo Ciuffagni, Antonio and Giovanni di Banco, and Giovanni Bartoli Rosso.

In dealing with his materials Dr. Semper has not constantly done himself justice. He is too anxious to display new facts, too little ambitious of grouping these facts so as to produce a picturesque and readable narrative. He starts upon digressions and wanders into collateral issues which the reader has not always the faculty to follow without fatigue; and he breaks off at last without bringing Donatello's life to a close. It is of very little use to anybody that a makeshift should be found in translations of Vasari or empty declamation from the pen of Bocchi. It is not probable that any one in Bocchi's lifetime read the 120 pages which make up his eulogy on Donatello's *St. George* at Orsanmichele. Nor is it fair to expect that readers of our day should perform a feat of which contemporaries were incapable; a feat, too, which they might always attempt by referring to the collection of Bottari.

But, to revert to the subject-matter of Dr. Semper's volume, it is not alone in respect of Donatello and the sculptors of his time that its contents are important. They are equally so for the light which they reflect upon a certain class of Florentine painters, and the connexion which existed between these artists and men of the sister craft in the fourteenth century. It may be stated in passing that Dr. Semper is one of those who attribute to German masters in Italy a notable share in the development of Italian plastic art. He dwells with exaggerated emphasis and repeatedly on the Germanic spirit and skill of Pietro Teutonico, whose influence, he alleges, was felt by most of his colleagues at Florence. This pardonable bias in one who is the son of a German architect of name is not confined to the work before us, but observable in earlier essays of the same author, who advocates the theory that Italian art in the Middle Ages progressed from north to south, in opposition to another theory which suggests the possibility of influences geographically the reverse. But with reference to this very Pietro, it appears by some of Dr. Semper's own records that he was more than once required to execute statues from cartoons by Agnolo Gaddi, Pesello, and even Lorenzo di Bicci; and the tendency of this evidence is to prove, contrary to Dr. Semper's belief, a decided preference of Giottoesque to ultramontane types at Florence. Again, it is doubtful, in more respects than one, whether Dr. Semper can justly claim Pietro di Giovanni Teutonico as a German. In the language of the people of the South, German meant anything foreign from Venice to Cracow on the one hand, or from Como to the Channel on the other; and Pietro in one record is called "*Teutonico vel de Bramantia*," showing that, if he was anything, he must have been a Brabanter.

In conclusion, we may congratulate Dr. Semper on having settled, by the production

of positive proofs, the question of tinted sculpture. We knew that the Flemings and Germans—the mountaineers of Friuli included—coloured wood and stone carved work. It was ascertained that gilding adorned some of the bas-reliefs of Niccola Pisano's marble pulpits. Dr. Semper's documents afford abundant evidence of the fact that painters at Florence in the fourteenth and fifteenth centuries were habitually employed to tint statues; and among the artists so employed we find men of note, like Agnolo Gaddi, side by side with men of less celebrity, such as Giuliano d'Arrigo Peselli.

J. A. CROWE.

PICTURES AT THE FRENCH GALLERY.

WE have already given a brief account of the general character—or the general defect of character—of this exhibition. It is difficult to say whether the British or the foreign pictures are the more mediocre; the former, however, supply rather more matter for comment than the latter. We shall not be at the pains of making any systematic division between the contents of the gallery, beyond this of British or foreign nationality.

The Joy of the House, by Mr. Pettie, is a clever, pleasant painting, not particularly slight in execution, yet approaching to the quality of a sketch or design rather than a regular picture. Here we see a boy of about ten, in a yellow dress of the earlier time of Charles I., beating his drum with a resolute, independent air, as he enters the room where his fine vigorous old grandfather is seated, wearing a ruff of twenty years ago. The smile of bantering indulgence with which the world-worn patrician contemplates the noisy child-master of the household, to interfere with whose interferences were almost a reversal of the order of nature, is well rendered; his hands join as complacently as his lips sever. The little boy tramps through the room with an indifferent countenance, used to his grandfather's petting, and hardly taking it into account. *Doubtful Hope*, by Mr. Holl, represents a country chemist's shop, with a mother, and an infant mortally sick; she waits in terrorised suspense while the practitioner is pouring out a draught, the last hope that remains to her. The expressions are true; the tone is dark and, though somewhat grimy, good in its way. *Thisbe* is a moderately fair example of the skill of Mr. Long; who, since his conspicuous success with *The Babylonian Marriage-Market* in the Royal Academy of last summer, will no doubt be beset by all manner of picture-dealers to paint all manner of pictures with Ninevite or semi-Ninevite accessories. Seated on a shallow ledge some way up the figured wall, the maiden *Thisbe* is shown listening at the chink to the whisperings of her unseen Pyramus. More important than any of the preceding, small though it is in size, is the *Execution of Montrose*, by Mr. Ward; a small finished sketch of his well-known composition, replete, as we all know, with well-considered dramatic incident. This is an old painting, dated before 1860. Still older perhaps is a picture by Landseer, "graciously lent by H.M. the Queen"—*Quiz, a Maltese Dog given by the Queen-Dowager to H.R.H. the Duchess of Kent*: we hardly know why it should be re-introduced to the eyes of the lieges in the present exhibition, in which we expect to see new productions, and not ancient ones of courtly prestige.

Other British works of some degree of merit are: *Pater Noster*, by Mr. Forbes Robertson, a female head, with more style but less vivacity than some others from his hand; *The Boy of Galata*, and *Chief Street in Pera*, small bright pictures by Mr. H. Lang, with numerous figures; *Caught reading a Proscribed Book*, by Mr. Burgess, a Spanish lady getting a wiggling from her priest; *The Flowery Land*, a Japanese woman in a garden,

by Mrs. Jopling; and *On the Moor o' Letter, Loch Earn Head, Perthshire*, by Mr. Smart, a moderately fair but rather slight specimen of this able Scottish Academician. Mr. Goodall sends a wide picture with small figures, agreeably accurate in manner—*Early Morning on the Borders of the Desert: Arabs waiting for the Mist to clear from the Valley before driving the Flock to pasture*. The other contribution of this painter, *The Seller of Doves*, is the same (or substantially the same) picture which had been before exhibited: it looked feeble the first time, and proves feebler the second.

The place of honour in the gallery is occupied by a French picture, *Lesbia*, by Bertrand, a poor, slurred affair, for which a place of dishonour would be more nearly the appropriate one. A Dutchman, Huibers, and a Pole, Czachorski, are less insignificant than this. The *Dutch Interior* of the former painter portrays an old woman and a young one with some cabbages: it is lifelike, unfrittered, and genuine in detail, and to some extent in solidity, yet does not reach very deep in the long run. Czachorski's subject is *Taking the Veil*; a young lady bidding adieu to her mother, reinforced by grandmother, sister, and brother; a nun opens the grille, which shall soon shut once for all, and other three are in waiting behind it. This might even be ranked as the leading picture in the exhibition—broad-spaced in colour, and expressing its theme with a good deal of obvious unmistakable aptitude, yet only ordinary in artistic level. Schreyer (*Wallachian Travellers sheltering from the Storm*), Munthe (*Golden Autumn*), De Penne (*On Duty*), Blommers (*The Happy Mother*), and Kämmerer (*La Lecture*), are other well-skilled exhibitors.

PICTURES BY FRÈRE.

A PLEASING collection of "Original Sketches and Studies in Oil" by M. Edouard Frère, 121 in number, is on view at the premises of Messrs. Agnew, 5 Waterloo Place. It is possible to overpraise any one; and some critics have been much addicted to overpraising M. Frère. Our own feeling is that this estimable French painter has, at his best, and more especially when he was less conspicuous, some fifteen or twenty years ago, done many domestic pieces of perfect refinement and simplicity, sentiment exquisitely unforced and retiring, and faultless general charm; always, however, somewhat deficient in the more robust qualities of presentment and realisation. And that in more recent years he has often turned out slurred and commonplace work, with colour far too dim (as was natural to himself), or raw and unbalanced (as was wanted by his British patrons), and has not again reached the highest watermark of his own performance. He has been too popular, and his admirers (partly talked into admiring him, rather than taking to him spontaneously) have known too little what excellences they ought to lay stress upon in his work.

The collection at Messrs. Agnew's is, on the whole, more varied than we should have anticipated, comprising a large proportion of landscape as well as figure-subjects. Not any of the examples can count among Frère's most completely-wrought productions; yet several are truly pictures, and very laudable ones, while the majority are rightly termed in the catalogue "sketches and studies." The dates are very various: the earliest that we noticed is 1844 (*Interior of a Forge*); then 1853, and the latest 1874. We may specify the following:—

An Inundation at Pontoise, in very early spring; the sky, once loaded with rain, and torrential in its downpour, is now clear, yet still retains a saturated look. *Preparing for the Old Man's Return*, an aged woman in a cottage, with scanty but bright light; excellent. *Evening Shades* may be regarded as the companion picture to the foregoing: an old artisan in a room, reading a journal; the light falls here in scattered spaces, brilliant and soft. *Clearing away the Snow*, pretty and true in

effect. *Alone*, an old cottage-woman (recently a widow, we may suppose, or left childless), bending over the thriftily-tended fire; pathetic, without any tenderness of expression. *A Street-Scene at Ecouen*, good. *Leaving School, a Cold Day*, five boys seen at the back, tramping homeward through the snowy streets, planting their feet steadily and broadly, as one naturally does under these conditions. *The Last Days of Autumn*, a landscape fine in feeling. *Washerwomen at Royat*, picturesque. *The Lake of Thun*, grey and pale, without those obvious elements of romantic mountain and lake scenery which painters mostly affect. *The Woodcutter*, a comparatively large single figure, vigorously done. With this may be classed *Preparing for Work*, a wood-chopper, approximating to the spacious manner of Millet. *A Quiet Evening*, with houses softly toned in the pallid and evanescent warmth of twilight, very fine. "Where are you going?" about the most noticeable specimen here of Frère's power of representing childhood in an ingenuous aspect, not specially significant or expressive, and not in the least affected. *An Exterior at Royat*, perhaps the largest work in the collection, very efficiently handled; also its companion, *An Interior at Royat*. In the *Cool Shade*, striking in tone and in the effectiveness of its lighting, though even the highest light here represented is in fact discreetly subdued.

W. M. ROSSETTI.

PARIS NOTES.

Paris: November 8, 1875.

The committee of the monument commemorative of the hundredth anniversary of the independence of the United States gave a great banquet at the Hôtel du Louvre, last Saturday, to all the Parisian notabilities in arts, science, literature, finance and politics. This monument is to be erected by the friends of both nations in memory of their long friendship. M. Laboulaye, the president of the banquet, Mr. Washburne, M. Henri Martin, Colonel W. Forney, the European commissary-general of the Philadelphia exhibition, all laid great stress in their speeches on these feelings of mutual good-will. A transparency was exhibited at the end of the dining-hall, representing the monument as it is to be overlooking the roadstead of New York, Jersey City, Brooklyn, the bay and the hills studded with villas. A small model of the statue itself adorned the centre of the principal table. The statue has been entrusted to Bartholdi, an Alsatian sculptor, who is about to be engaged on a colossal low-relief of a wounded lion, which is to be hewn in stone on the sides of the citadel of Belfort. The statue is called "Liberty enlightening the world." It is a grandly draped female figure, that stands with a stern face looking out to sea. The left arm is folded, and in the hand are the tables containing the Declaration of Independence. The right arm is raised, bearing a torch that is to serve as a beacon-light. Immense rays of light are to stream from the open-work diadem that encircles the head. The figure is to be of beaten copper, like the *Vercingétorix* of M. A. Millet, which crowns the heights of Alesia, but three times as high—that is to say, thirty-two mètres, and is to stand on a pedestal twenty-five mètres in height. Nothing so gigantic has ever yet been conceived or executed. That it may withstand the violence of the storms, the interior, excepting one portion of it, is to be filled with dry sand packed into separate compartments. It is to be raised by national subscription. As M. Laboulaye eloquently said, "il faut féliciter l'humanité de renoncer à ces statues fondues avec le bronze des canons enlevés à l'ennemi, qui coûtaient tant de sang et tant de haine."

A marble figure of the Virgin, a remarkable work, has just been placed in the Louvre in the gallery of Italian and French sculpture of the Middle Ages. She is represented standing, and

holds the infant Christ on her right arm, while with her left hand she supports his feet. The child is playing with the folds of her drapery and the string of her bodice. The statue was originally coloured. Traces of blue and gold are still visible in her coif and hair.

The general effect is simple, rather powerful but cold. The guardians of the Louvre have made a great mistake in inscribing "sculpture française, commencement du XVI^e siècle" on the pedestal. Both style and type show it to be the work of an Italian. The figure is short, and rather massive; the hands are broad, whereas our women of Touraine, who have so long been the ideal of the French sculptor and so well deserved the distinction, were tall, slight and supple, with long slender throats and narrow-arched hands and feet. This Virgin is round-faced and square-cheeked, her neck grows out of her chest like the trunk of a tree out of the ground, the eyes look sideways and the mouth is thin and pinched. But in classing works of art the sentiment is the surest guide. Now in sentiment this figure is essentially Italian. It has none of the grace which is the peculiar charm of our women, nor of the tenderness which is the distinguishing feature of our Virgins of the Middle Ages and the Renaissance. She holds her child as a nurse her master's child. Her brow, her eyes, her lips wear the icy expression which later on in the works of Raphael became undisguised *ennui*, and in those of Michel Angelo open aversion to maternity and all its offices. M. Anatole de Montaiglon expresses a contrary opinion in a learned article published in the *Gazette des Beaux-Arts*. We are sorry to differ from a critic so thoroughly acquainted with the history of French art, but also, it must be added, so much given to paradoxes. He disputes just what seems to be most probable—namely, that this statue was executed by one of the brothers Juste, Florentine sculptors who came to France in the beginning of the sixteenth century. They were employed at the Château de Gaillon. The tomb of the children of Charles VIII., that of Louis XII. in the Basilica of St. Denis, &c., are their work.

This Virgin was sold to the Louvre by a painter and well-known collector of the name of Timbal for the sum of 12,000 francs; M. Timbal is too sharp to have let a work as valuable as this would have been, had it been really French instead of Italian, go for such a small sum. Genuine French works of that time are extremely rare and of a far more touching order of beauty than this.

The second part of a quarterly review, named *Le Musée Archéologique*, has just been published by Ernest Leroux. The editor is M. Caix de St. Aymour, and the contributions show a highly-liberal scientific spirit. It takes its place between the *Gazette des Beaux-Arts*, which is specially devoted to painting and sculpture, and the reviews which are more exclusively archaeological, and address themselves directly to specialists; and it is, therefore, in a position to do good service. It contains numerous illustrations, which are accurate, but at the same time so traced in outline on stone or reproduced by various processes as not to entail any very great expenditure. It, therefore, appeals to the eyes as well as the mind; and now that photography has accustomed the public to look chiefly for reproductions we think that it has herein a useful element of success.

The contributors to the second part are MM. Caix de St. Aymour, G. de Mortillet, Hérion de Villefosse, Anatole de Barthélemy, Arthur Forgeais, and Roban. M. Roban's article is on some Mexican antiquities, a number of gold bells found in a Zapotheco tomb, which were presented to the Emperor Maximilian, disappeared after his execution, were discovered at a goldsmith's at Washington and purchased by a great American amateur, and now belong to the Museum of the Hermitage. The same article treats of the handles used for flint hatchets among the ancient Mexicans. M. Roban seems to be right in calling the attention

of scholars who are interested in prehistoric weapons to an axe reproducing the shape of the tusk of the saw-fish—i.e., pieces of polished flint fastened on each side in the length of a solid piece of wood. PH. BURY.

NOTES AND NEWS.

M. RAJON, the eminent etcher, has just left London to return to Paris for about six months.

THE Burlington Fine Arts Club announce for their next exhibition the collective works of William Blake. The possessors of any drawings or other works are asked to communicate with the honorary secretary.

THE Manchester Literary Club are about to hold an exhibition of works in black and white. This will be a novelty in the cotton metropolis. The very successful artistic re-unions of the club have suggested this step, and works by Messrs. Noel Paton, Ford Madox-Brown, Elmore, Poynter, Miss Thompson, F. J. Shields, J. D. Watson, Arthur Hughes, and other artists, have already been promised.

WE have received Mr. Hamerton's last volume of reprints from the *Portfolio*—an illustrated volume called the *Sylvan Year*.

MR. DRURY FORTNUM has made an important addition to the collection in the South Kensington Museum of the wax models by Michelangelo, by the loan of a medallion portrait, in wax, of the great master, at the age of eighty-eight, taken from life by Leo Leone, in 1562, from which he afterwards executed a bronze medal. This portrait, exhibited by Mr. D. Fortnum, is in wax of a flesh colour, in *rilievo*, on a black oval ground. The admirable and careful modelling of the features denotes a superior hand and imparts a life-like expression to the whole, showing it was taken from the living head. It was evidently the original portrait, which Leo Leone afterwards modelled in a somewhat larger size for the medal he executed in bronze, making some slight alterations in the folds of the drapery to render it more simple for casting in metal. At the back of the portrait is the inscription "Ritratto di Michelangiolo Buonarroti, fatto dal Naturale da Leone Aretino suo Amico." The wax cameo and inscription are both under glass and hermetically sealed. By the side of the wax portrait hangs the bronze medal. Vasari mentions that Leone had made the portrait of Michelangelo in a medal "very lifelike," and that on the reverse, he had represented a blind man led by a dog, with the words (Psalm li. 13) "Docere iniquos vias tuas, et impii ad te convertentur" ("Then shall I teach thy ways unto the wicked, and sinners shall be converted unto thee"), and because this pleased Michelangelo, he gave Leone a model in wax by his own hand of Hercules and Antaeus, with some of his drawings. The application of the reverse and legend to Michelangelo does not appear intelligible. A paper on this wax medallion was read by Mr. Drury Fortnum before the Society of Antiquaries.

MESSRS. EDMONSTON AND DOUGLAS are about to give us a further publication of Wilkie's Etchings and those of Andrew Geddes. They state that only limited impressions were originally printed—of which there were published, in two numbers, seven by Sir David Wilkie in 1824, and ten by Andrew Geddes in 1826, the remainder being now to be published for the first time.

MR. W. J. WEBB, known among some artists as "Eastern Webb," has just completed two Oriental subjects: one of them a figure which might stand for Ruth; the other, *Home at Night*, an Eastern shepherd hurrying with his flock towards the lights of an Eastern village—this last may be considered a worthy pendant to the artist's picture of the *Lost Sheep*, much remarked at the Mendel Sale.

WE understand that Mr. W. M. Scott, who for thirty years has been employed in the British Museum Print Room, has been strongly recommended for promotion by Mr. Reid, the keeper, supported by many known connoisseurs and artists. Mr. Scott is pre-eminently one to whose careful exactitude and art-knowledge the frequenters of the Print Room cannot too much express their indebtedness.

SOME more well-cut tombs have been discovered outside the north wall of Jerusalem. They form a series of three, one having a vault excavated beneath it, fitted with three loculi. In the largest chamber is a most remarkable stone-chest. It is too large to be a coffin, measuring 7 ft. 7 in. in length by 2 ft. 8 in. in breadth, and 3 ft. 2 in. in height. It is of later date than the vault, as is evident from the fact of the rock-roof being cut away to admit of its being lowered. It rests upon four feet, and is fitted with a rim for a lid, and fragments which may be those of the broken lid were lying about. The chest contained, when discovered, human bones. These appear to have been removed and probably thrown away without examination. It is suggested that the chest was constructed in order to contain the coffin, of wood or lead, of some distinguished personage. The church of St. Stephen was close to this spot, and Dr. Chaplin conjectures that the sarcophagus contained at first the remains of Eudocia.

M. PRÉVOT, of Bordeaux, has been charged by the French Administrator of Fine Arts with the execution of a marble bust of Montesquieu.

THE first sale of the season at the Hôtel Drouot took place on the 28th ult., and consisted chiefly of specimens of furniture of the Louis XIV. and XV. periods. Among the objects sold were *La Source*, a statue in marble, by Carrier Belleuse, 1,020 fr.; châtelaïne and watch, chased gold, Louis XV., 970 fr.; suite of furniture, covered with tapestry "au petit point," subjects, figures, birds, and flowers, 8,000 fr.; screen of ancient tapestry, with vase of flowers, "appliqué" on black satin, 650 fr.; old oak chest, with figures and grotesque animals carved in relief, sixteenth century, 640 fr.; Louis XVI. bedstead in black carved wood, with twisted columns, 1,000 fr.; cabinet in Cretosino marquetry, 1,000 fr.; pair of looking-glasses engraved, 1,100 fr.; Etagère of red lacquer, with landscapes in gold, 920 fr.; two large vases of Chinese porcelain, "famille verte," 1,315 fr.; another pair sold for 1,630 fr.; and a third for 1,580 fr.

A most valuable acquisition has just been made by the Louvre. The magnificent gate of the Palace of Stanga, at Cremona, one of the finest works of Italian sculpture in the fifteenth century, has by the timely and skilful negotiation of MM. Reiset and Barbet de Jouy, the Conservators of the Louvre, been purchased for the sum of 80,000 francs, from M. Vaisse, an *agent de change* at Marseilles, who had bought it some time ago in Italy and had it conveyed at great cost to Paris. Several vague and incorrect accounts of this purchase have been published during the last week in the French papers, but the *Chronique*, which has judiciously kept silence on the point until the acquisition was ratified by the Minister of Fine Arts, is the first to give full and precise particulars concerning it. It appears that M. Vaisse has had many offers for his splendid possession, some of double and treble the amount given by the Louvre, but with patriotic generosity has refused these in order that such an important work of art might take its place in the National Museum of his country. The *Gazette des Beaux-Arts*, the *Chronique* states, will shortly publish a detailed account of the Stanga gate.

THE opening of the exhibition of the works of Barye at the Ecole des Beaux-Arts is fixed for November 15. The committee of this exhibition have written to Sir Richard Wallace asking him to become one of their number. The remembrance of what he has done for their country will never,

it is stated in this letter, "be effaced from the heart of Frenchmen." Sir Richard Wallace, in reply to this effusion, "regrets that his absence from Paris will prevent his taking part in the labours of the committee," but expresses his sincere wishes for the "full and brilliant success of the exhibition of the works of the great artist whom France has so unhappily lost."

THE Austrian Minister of Education has turned one of the Pavilions of the great Exhibition to account by having six studios for sculptors fitted up in it, which are to be let at a moderate price, considering the accommodation. As there is a great demand for workshops and *ateliers* in Vienna this will no doubt be a boon to artists. Next year the second Pavilion is to be devoted to the same purpose.

Rouen Disparu is the title given by M. Jules Adeline to a series of twenty etchings which he is about to publish in ten monthly numbers. Only 120 impressions of each plate will be taken.

THAT wonderful work, *L'Histoire des Peintres de toutes les Ecoles*, the publication of which was begun in 1848, and has been continued almost without interruption to the present day, will, it is announced, be finished this year with a study of Michelangelo by Charles Blanc. *L'Histoire des Peintres* has for many years past been a fertile source from which other art-publications have drawn for their illustrations. The woodcuts in it are often admirably executed, and the writing is always lively and interesting. Unfortunately, owing to the length of time that it has been coming out, its information is not always up to the point of present knowledge. So much has been discovered within the last ten years in the domain of art-history, that any work on the subject published before that time must needs be inadequate. The *Histoire des Peintres*, however, is so excellent in many ways that now it is finished we sincerely hope that it may soon be brought out in a second and corrected edition. All it wants is a greater accuracy of fact and knowledge to make it a really valuable authority as well as one of the best of popular works.

"THE Triumphant Entry of Christ into Jerusalem" is the subject of the colossal painting upon which Gustave Doré is now engaged. The canvas for this work is said to measure thirty feet by twenty.

PROFESSOR ANDREAS MÜLLER, of Munich, has recently finished two large frescoes in the church of Weissenhorn, in Würtemberg. The subjects represented are the *Crucifixion* and the *Raising of Lazarus*. The painter is still engaged on two other important frescoes for the same church.

THE *Gazette des Beaux-Arts* opens this month with a first article by M. Anatole de Montaiglon on the French Sculpture of the Renaissance. The Museums of Copenhagen are the "Musées du Nord" that at present occupy Le Comte de Ris. "These," he says, "are distinguished neither by the number nor the quality of their paintings, but antiquaries will find them very satisfactory." The Scandinavian or prehistoric Museum is indeed unique in Europe. An etching by Gilbert, from the *Judgment of Solomon* by Rubens, in the Royal collection at Christianborg, illustrates the article. M. Lavoix's interesting articles on the employment of figures in Mohammedan art are finished in this number. One of the illustrations is of the large copper basin known as the "Baptistère de Saint Louis" in the Louvre. This curious work is said to have been brought to France at the time of the first crusade. Of the "Antiquities of the Troad" many examples are given in the shape of vases and other pottery. The Theological Virtues as depicted by Raphael in his decorations in *grisaille* in the Vatican, form the subject of a critique by M. Louis Gonse, accompanied by an engraving of the size of the original of the beautiful figure of Faith. An obituary notice of Albert Jacquemart, who was one of the earliest contribu-

tors to the *Gazette des Beaux-Arts*; a learned note by him concerning the fabrication of Chinese porcelain, describing several of the Chinese methods of laying colours, and the colours employed; and a historical sketch by Paul Mantz of the early Florentine school, make up the number.

THE STAGE.

"MASKS AND FACES."

Two able men have given us of their best in *Masks and Faces*. It is an interesting story, and an admirably constructed drama. Twenty years ago, or thereabouts, Mr. Charles Reade wrote his novel of *Peg Woffington*, and shortly after, Mr. Tom Taylor came to his assistance in turning the novel into an interesting play. Produced originally at the Haymarket, and acted there, as far as its two great characters, Triplet and Peg Woffington, are concerned, by Mr. Benjamin Webster and Mrs. Stirling, it has been reproduced once at least within our memory, at the Adelphi some ten years since. And, indeed, Mr. Webster has had good reason to be fond of playing it, for not only is the piece effective, but the part of Triplet is one very peculiarly suited to his style and his physical means. Mrs. Stirling, when last she played Peg Woffington, lacked the youth to realise our own conception of what the character should be. Her performance was, nevertheless, as we have scarcely need to say, an able and vigorous one. At that time—the time at all events of which we are speaking; and we think that was the last time the piece has been seen in London—an actress who left the stage young, but not too young to have acquired some public favour in tender and womanly parts, played, if we mistake not, the second woman's character. That was Miss Henrietta Simms, whom many Adelphi playgoers remember with pleasure considerable, but hardly as great as is occasioned to old frequenters of the Haymarket by the recollection of its best *ingénue*, Miss Nelly Moore. And now, time having gone on, and made Mr. Webster and Mrs. Stirling no younger, it has been found that the play was still a good play: contained, that is, the elements of a success which was not for one time alone; and yet its authors, believing that a little labour might be fruitfully bestowed on the piece, have in certain scenes rewritten and re-worked it. Even in twenty years there is a quite sensible change in tone: many a piece, good on its production, is felt to have aged injuriously in twenty years; and though this happens more in France than in England—most of all in Paris, where intellectual life, as far as the theatre touches it, is quickest of all—still it does happen in England. And so, not indeed with quite the sensitiveness of M. Emile Augier, whose great preoccupation it is to feel each year the intellectual pulse of Parisian society, Mr. Reade and Mr. Taylor have made their alterations: omitting here; throwing in a good thing there; considering even, it may be, the needs of a particular player in one place, the requirements of the stage of to-day in another. The past career of the piece can hardly tell against its success, and its hold of the boards of the Prince of Wales's Theatre is likely long to continue.

The action of the play opens slowly, for Mr. Quin and Kitty Clive have been talking for a long while in the Covent Garden green-room before Peg Woffington enters, and the scene gradually complicates itself by the presence of Sir Charles Pomander—a silly *beau* of that day—and the arrival of Triplet, the poor but worthy gentleman of the piece. But the picture of the stage, or rather of behind the curtain, of the time, is complete: complete as it can be within the allotted limits—a vigorous, well-sustained sketch. Colley Cibber, the privileged gossip, comes and goes, Mr. Snarl and Mr. Soaper represent criticism—as it has always appeared in the eyes of actors who secretly believe in their own perfection—Kitty Clive laughs her laugh and flirts her fan and hates

her rival—and Miss Brennan does all these prodigiously well—the call-boy calls, the enamoured countryman dangles—it is the green-room of that day; nay, perhaps, save that its frequenters differ in turn of phrase and make of gown from those of the present, it is the green-room of our own. But to the serious business of the piece. The play has two threads of interest, one of them, however, much stronger than the other. We care for the troubles of Triplet, who, from a garret in Lambeth, lives, as imaginative writer, in the society of St. James's; and with an empty cupboard at home, revels, on paper, in banquets where unlimited wealth provides the richest of dishes and the finest of Burgundies. We care for the beneficent influence exercised over his ill-success in mature life, by the actress whom, in his more prosperous youth, he had befriended, as a child. This is the real interest of the drama. But the second thread is the unhappy wilful love—given way to for an hour but speedily repressed—of the great actress of comedy, for Ernest Vane. Ernest Vane is quite unworthy of her and she feels this very soon, but not soon enough to spare her trouble. He has left his wife in the North—has been for six months enjoying the pleasures of the Town, has left her letters unread, is ignorant of her affectionate intention of joining him; and so, when in ignorance of that affectionate attention, he has invited a supper-party to his rooms in Queen Square, his wife arrives, and he is only saved from reproaches by the actress's quick expedient of introducing the guests, herself included, as certain persons of quality whom Mistress Vane may know. All the sympathy that could conventionally be extended to a woman circumstanced like the wife, the authors have contrived to elicit—more than this, the really exquisite simplicity and gentleness of Miss Ellen Terry in the character succeed in bringing out—but as one looks at this Mr. Vane, and waits until at the end of the play the kindly though disappointed actress effects a reconciliation between them, one feels that the game was not worth the candle: that is, that happiness with Mr. Vane, to whom his wife is now restored, must be a poor thing at best. A better, stronger man might have erred more, and been better worth forgiving. But Mr. Vane shows nothing of fine quality, and his young wife's happiness with him means something less—much less—than Dorothea's happiness with Ladislaw: it reposes on blind idealisation, on the illusion which is a pathetic thing.

Or, perhaps, the better interest of the play is that which may be found by taking Peg Woffington as its centre, and looking to right and left—on the one side her own brief mistaken love for Mistress Vane's husband, and on the other, her kindness, her inexhaustibleness of resource, her wit, her humours, her benefactions to Triplet. That complicated character of the successful actress—bright in troubles, lonely in successes—the authors have carefully studied. The play gives us her portrait at full length; and behind it, as background shadows, flit her admirers, Sir Charles Pomander, Mr. Vane—her acquaintances, Cibber and the critics. Only approaching her in elaboration is that figure of Triplet, a once sanguine man, who retains—in Lambeth—the remnant of hopefulness; who when the managers send back his tragedies unties them nervously with the ghost of an assurance that they are sent to him "for trifling alterations, which, if wise, I shall accept:" a man who expected to make a fame by epics, but cannot earn a breakfast by fashionable acrostics which alone will sell for a little: a man whose wife at minor theatres was during a dozen weary years a draggled "juvenile" actress, such as we have seen in our day bearing up courageously under virtue, poverty, crows' feet, and a lean middle-age: a man whose only refreshment is five minutes bad practice on a bad fiddle, and who always cries—his children tell us—when he is writing his comedies with frozen

fingers, an empty cupboard, and the certainty of a manager's refusal. This character of Triplet—aspiring, gentle, grateful and proud—the authors have worked out with more than common skill and feeling, and here and there with a pleasant humour.

Triplet's and Peg Woffington's are capital parts: more than good parts: parts of the highest importance, upon which no amount of art and no delicacy of art could possibly be expended in vain. Mr. Bancroft makes, in Triplet, his most ambitious venture: and the result, though not all that one could wish, does certainly justify the venture. Fault has been found with the voice, as incapable of pathetic expression: that at all events did not strike the writer of these lines. Not the quality of the voice itself, but the use of it, is occasionally artificial or mannered; some touch of awkwardness sits upon Mr. Bancroft now and again—not often—in the delivery of pathos. He has acquired, for the character, much quaint, slow grace of attitude, and he has filled his part with significant bits of stage-business; so that, on the whole, his performance interests and satisfies. Mrs. Bancroft succeeds Mrs. Stirling in the character of Peg Woffington, and it is hard to believe that the part can ever have been better played. It is full of variety, and it does not call for a single expression which this artist is not capable of giving it. From the petty jealousies—half fun after all—and the petty merriment of the earlier scenes, to the quiet controlled scorn of Peg Woffington's rejection of Pomander, and the forced cheeriness of the scene in which she and Triplet's children lay the breakfast-table with the famous pie—cheeriness only not genuine just then, in a genuine nature, by reason of Triplet's poverty and of her own trouble—from the first scene to the last, the work is artistically conceived and successfully done. And a third character, hitherto less noteworthy at our theatres—the pleasant sketch, simply pathetic, of the wife, Mabel Vane—is brought into the front line by the gifts and art of Miss Ellen Terry, who has done, in this, a thing more wholly satisfying than her admirable Portia. The fine sense of the value of emphasis, carefully distributed over lines all delivered in the best and keenest and clearest of English speech; the finer sense of what a given character really is—of what tone and look it is capable, and of what tones and looks it is quite incapable—give to this performance, as to many others of Miss Ellen Terry's, indeed as high a place as can be taken on the contemporary stage. But she is pre-eminent in one thing—and it has often by other critics been pointed out—and that is, gesture. Her attitudes become more and more what they always inclined to be—studies for pictures: but always without any of the unreality of the posed model, and with far more than any model's expressiveness. One would beg the reader specially to note the series—or that is too hard a word—say rather the ordered yet seemingly spontaneous *flow* of gestures—with which she leaves, in the second act, the room where Mr. Vane has been entertaining the Town, and to consider, when he has noted that flow of gesture, what are the words to be spoken. Something of the power of the play of pantomime—and how much it can illustrate, describe, reveal, in the hands of a genuine artist—he will then have discovered. If *Masks and Faces* continues to be played as well as on the night we saw it, they will play it not only well, but long.

FREDERICK WEDMORE.

THE Charing Cross Theatre was to reopen on Wednesday night—too late for notice in to-day's impression—with a performance of *The Unequal Match*.

Black-Eyed Susan, or the little *Bill* that was taken up is to be revived at the Opéra Comique in a week's time; Miss Oliver and several other players playing their original parts.

Buckingham—Mr. W. G. Wills's new drama—is about to be produced at the Olympic.

At the Queen's *The White Cat*—a great spectacular piece—is shortly to be given by Mr. Mayer. Mr. Coleman's leaseeship will not begin until next autumn.

Blue Beard is coming back on November 22. It was not fair that London should be long deprived of an entertainment so entirely without pretensions to intellect; so frankly filled with the charm of lime light, catching strains, glittering dress, "topical" allusions, and the last pretty face.

Chilperic—the next revival at the Park Theatre, Camden Town—has been delayed by the success of *Geneviève de Brabant*.

At the Haymarket, *A Happy Medium*, with Mr. Charles Warner and Miss Minnie Walton, has been substituted for *Spring Gardens* as a *lever de rideau*.

MR. TOOLE'S reappearance at the Gaiety Theatre on Monday night has been the second dramatic event of the week as far as London is concerned. His reappearance was, indeed, in familiar pieces, the *Spitalfields Weaver*, *Off the Line*, and *Ici on Parle Français*. A man must have something of the versatility of talent of an "entertainer" to appear in three pieces in a single night, and it might be questioned whether his performance could possibly retain much individuality. And Toole, indeed, is always Toole, and yet the Toole in one piece is fitted to the piece, and so is the Toole in the other. A low comedian of genuine success, because of genial broad humour and much inventiveness, Mr. Toole holds his own in whatever part, or however many parts, he may choose to play.

MR. CHARLES MATHEWS said farewell to a full audience at the Gaiety on Monday afternoon. He had acted in that which is the latest, but even now by no means the least popular, of his pieces—*My Awful Dad*—when he came forward to say a few words. He came, he said, to redeem his promise, since an actor not only promises but performs—

"Then, after descanting pleasantly on the many varieties of 'few words' known to men and women, he told his listeners how long the journey to India had been in contemplation; how three years ago he had got as far as Ceylon, but his foot slipping, he had drifted to Australia; how he had set his course for India on his way back, and how the shifting of the wind had sent him instead to the Sandwich Islands, where, however, he had passed one of the most memorable evenings of his life, when he played 'by command and in the presence of His Majesty Hamahame-ha, the fifth King of the Cannibal Islands,' before an audience of Kanakas; and how now at last the long-deferred wish was to be realised, and next Christmas would in all probability see him in Calcutta. 'I think I see before me,' were his concluding words, 'several well-known faces, constant attendants, who have listened to a number of 'few words' on numerous occasions. I hope I do not misinterpret them. There is a story told of a man who went every night to see Van Amburgh put his head in the lion's mouth, in order that he might be sure of not missing the moment when it would be bitten off. Who knows but the same sort of feeling may exist with regard to my few words, and that the hope that they may be my last may animate the listener? If so I shall try and baulk his morbid desire and do my best to outlast him. I have beaten him so far, and will make a struggle for it still. I have enjoyed the favour of the public for forty years, and have grown all the stronger for its support. Who knows how long I may yet enjoy it? At all events, I have had the gratification of finding that even after so long a period, and notwithstanding the growth of so many young and bright intellects around me, I am still able to afford the same amusement that I did nearly half a century ago, and that I am permitted not only to play my old parts to the satisfaction of the audience, but have been allowed to write and act a new one with even more than my old success. I shall carry the pleasant remembrance with me wherever I go, and I shall hope to return

and find you all as hearty and kind as ever. These are my few words, ladies and gentlemen, and I trust they are enough; at any rate they are sincere, and I can say no more."

It is the speciality of the Gaiety Theatre that it has no speciality. It gives us now a heavy melodrama like *Rose Michel* and now an operetta by Lecocq, and brings upon its stage now Mr. Phelps as Wolsey, and now Mr. John d'Auban and his forty young ladies of the ballet. On Saturday last, for the benefit of Mr. Coleman, of the Olympic, it was the scene of a performance of the *School for Scandal*, in which Miss Emily Fowler, Miss Eleanor Bufton, Miss Hollingshead, Mr. Creswick, Mr. W. H. Vernon, and others took part. Miss Fowler essayed for the first time the part of Lady Teazle.

WITHIN the last few days the veteran comedian Benjamin Webster has been seen, at the Crystal Palace, playing a part which suits him next best to that of Triplet, if, indeed, it does not suit him even better than that. *One Touch of Nature* is the piece which Mr. Webster has been playing in. We should be glad to see his performance in central London. He has not yet taken a formal farewell of the stage, though he so seldom acts; and should he fulfil any considerable engagement again in London, the brief piece, *One Touch of Nature*, which does not make so severe a call as many another on his physical resources, may, we hope, be a prominent feature in his appearances. At the Crystal Palace, it is stated that he did not receive efficient support. If this be so, it is hardly the first time that a fine performance has been deprived of adequate assistance. The tradition of wretchedly incompetent assistance is too common in England, and (we do not say this with any reference to the Crystal Palace) the practice is only too remunerative, and will therefore probably be continued.

THE French critics who hate opera-bouffes have had to sit out another. *La Créole*—music by Offenbach—has just been produced at the Bouffe Parisien—*La Créole*, one of three pieces the inexhaustible musician threatens to bring out this winter. The Bouffe Parisien, however, has the old right by prescription, to some entertainment of this kind. But nothing, they urge, shows more forcibly than the *Créole* that the "blown out" operetta of our day is an unnatural and bastard thing. There is some wit in the "book" of the *Créole*, and in the good old times it would all have been contained in one act, with two scenes. It has not the matter for three acts; yet three acts it must now have: though from the end of the second, there is little but repetition of what has gone before, and before has been successful. The *Créole* is very well played, by Daubray, an amusing *ganache*, by Cooper, who will be, to quote a correspondent, a pleasant actor for a "théâtre de genre" when the vaudeville with couplets shall have come back into favour; by Mlle. Vanghell, who sang with much expression; and lastly, by Mlle. Judic, who is the queen of the place.

THE Ambigu has given *La Venus de Gordes*, a five-act piece, with seven scenes, by Adolphe Belot. The piece failed the first night, and seems to have slight chance of succeeding now.

"C'était une singulière idée de choisir juste le moment où le public français marque un certain besoin obscur de sentiments élevés, d'aspirations nobles, de langage grandiose, pour lui offrir le récit d'une aventure vulgaire, dont les détails sont à la fois ignobles et monstrueux, et qui est empreinte en toutes ses parties d'un goût grossier de réalisme."

"L'héroïne du drame nouveau pourrait sans doute faire l'objet d'une étude particulière dans un roman de mœurs: étude répugnante d'ailleurs, et dont nous commençons à être lassés. Mais c'est un caractère qui n'est pas dramatique le moins du monde. Il n'y a pas de drame lorsqu'il s'établit une lutte entre deux idées ou deux sentiments contraires. La Venus de Gordes, la belle Margai, est une femme de pur instinct, un être bestial, qui se laisse sans résistance emporter aux fureurs de sa passion ou de son tempérament."

So speaks a writer who for now several years has been doing his best to assist, by criticism, in the rehabilitation—the elevation—of the French everyday stage. The one great stage—the Théâtre Français—has been able to take care of itself.

MUSIC.

MONDAY POPULAR CONCERTS.

LAST Monday evening Mr. Arthur Chappell inaugurated the eighteenth season of the Monday Popular Concerts at St. James's Hall with a programme fully worthy of the high reputation which these excellent performances have so justly obtained. The special interest of the evening on this occasion, however, was rather centred in the artists who appeared than in the music selected—that is as regards novelty; for three out of the four instrumental works which, according to custom, were brought to a hearing were old favourites at St. James's Hall, and, though all are acknowledged masterpieces, would not in themselves require more than a word of mention. It was otherwise, however, with the performers. Both Mlle. Annette Essipoff and Herr Wilhelmj made on this occasion (if I am not mistaken) their first appearance before a "Monday Popular" audience. When the lady paid her previous visit to England, in the early summer of last year, the season of these concerts was already over; and although she had been previously heard both in concertos and in solo pieces, no opportunity had been afforded of listening to her in concerted chamber-music—no mean test of the true musicianship and artistic feeling of any player. To play well in a trio or quartet it is necessary before all things to sacrifice self to art—to know when to be abased as well as when to abound; and any player who thinks solely of the individual effect he or she is producing is absolutely certain to ruin the music. As might have been predicted from the true artistic feeling of Mlle. Essipoff, she passed through the ordeal triumphantly. The concerted piece in which she was heard was a trio in D minor by Woldemar Bargiel—her coadjutors being Messrs. Wilhelmj and Daubert. No more thoroughly satisfactory concerted-playing could be desired or even imagined. We have frequently, on previous occasions, spoken of Mlle. Essipoff's magnificent execution, and it is superfluous to enlarge upon it; the great charm of her performance here, however, was the absence of all endeavour to shine at the expense of her comrades. The piano had, where needful, just the right amount of prominence and no more. The fair pianist was most admirably supported by the gentlemen named, the *ensemble* being simply perfect. As a composition Herr Bargiel's trio, which was given on this occasion for the first time at these concerts, is a clever but decidedly dry work. The themes are ably treated, but with an occasional exception seem to be altogether lacking in charm. Mlle. Essipoff chose for her solo Beethoven's great sonata in C, Op. 53, commonly known as the "Waldstein Sonata." I have so often expressed my very high admiration of her that I am not afraid of being thought to disparage her when I say that I could not like her reading of the sonata. It is hardly possible for an artist to be equally great in all styles, and the Russian lady's *forte* is rather the romantic—as, for example, the music of Chopin, her playing of which is unrivalled—than the strictly classical. In such music as Beethoven's, too, the very pronounced individuality of Mlle. Essipoff, who gives, so to speak, a subjective reading of everything she brings forward, is prejudicial. Beethoven's grander sonatas—and the Waldstein Sonata is indisputably one of the grandest of all—require above all things breadth of style; and this is precisely what appeared to be wanting on Monday evening. There was a multitude of charming details, and the execution was splendid, but the unity of design of the whole work was lost.

Instead of flowing along like a broad and majestic river, the music seemed rather to resemble a mountain torrent dashing from rock to rock. The performance was, nevertheless, a most interesting one; because, although it is not possible to agree with all the results arrived at, it is always profitable to watch an original mind at work upon a great masterpiece. Some new light is sure to be thrown upon the text, and there were points in M^{me}. Essipoff's reading, which were not merely novel but excellent. The applause at the close of the sonata was enthusiastic, and the lady obtained a well-deserved recall.

Considerable curiosity was felt on Monday evening to hear Herr Wilhelmj as the leader of a quartet. Some little doubt may have occurred to some who were present as to whether the superb tone of the great violinist would mix sufficiently well with that of the other strings to produce a satisfactory *ensemble*. If any such doubts were entertained, they were certainly dispelled before Herr Wilhelmj had played fifty bars. The quartets on Monday were two old favourites—Beethoven in C minor, Op. 18, No. 4, and Haydn in D minor, Op. 76, No. 2—the former being given for the eighth, and the latter for the thirteenth, time at these concerts. All that has been said above with regard to M^{me}. Essipoff's playing in concerted-music will apply with equal force to Herr Wilhelmj. His magnificent tone, his absolutely faultless intonation, were heard to no less advantage than in solos; but he nowhere overpowered his companions. Finer quartet-playing has certainly never been heard. Messrs. Louis Ries and Zerbini occupied their accustomed posts as second violin and viola, and in the absence of Signor Piatti, his place was most efficiently filled by Herr Daubert, one of our most conscientious and artistic violoncellists.

The vocalist of the evening was Mr. Shakespeare, a tenor singer, who has been mentioned before in these columns, but whose rising talent deserves recognition in this place. Mr. Shakespeare sang better, because apparently with less nervousness, than on previous occasions when he has appeared. He brought forward two graceful "new songs" (by which is probably meant newly-published) by the late Sterndale Bennett, entitled "Dancing lightly comes the Summer" and "Maiden mine," and in the second part sang "Una aura amorosa," from Mozart's *Così fan tutte*. Sir Julius Benedict conducted.

Next Monday Herr Straus will be the leader, and M^{me}. Essipoff will make her second appearance at these concerts.

In the book of the words for last Monday the Director makes a very sensible appeal to the frequenters of the concerts with reference to the late arrivals which are so frequent, and so great an annoyance alike to the more punctual part of the audience and to the performers themselves. We would suggest that Mr. Chappell might with great advantage introduce the practice, which has been tried with success on more than one occasion, particularly at the late concerts of the Wagner Society, of closing the doors inexorably while the music is going on, and only admitting the late arrivals in the intervals between the movements. This would cut the knot of the difficulty at once; and the common sense of the public would certainly support the Director in an effort to do away with an unmitigated nuisance.

Ebenezer Prout.

THE directors of the music at the Alexandra Palace have done great credit to themselves, and conferred a benefit on musicians, by their revival last Saturday of Handel's *Esther*. Owing to the length of our notice of the Monday Popular Concert, we must dismiss the present performance with a much briefer record than its merits would warrant. *Esther* was the first of nineteen English oratorios which Handel composed. It was written in the year 1720 for the Duke of Chandos,

and, though performed several times during the composer's lifetime, has been (like many of its companions) most unjustly neglected since. While the choral portions of the work are not as a whole so important as in many of Handel's later oratorios, there are some of them, especially "Shall we the God of Israel fear," "He comes to end our woes," and "The Lord our enemy hath slain," which are in their composer's finest style; and the songs are marked by that dramatic truth of expression and that feeling for pure and beautiful melody so characteristic of the old master, though some are antiquated in style, and the majority are written in the form so in fashion in Handel's day, according to which the whole of the first part was to be repeated *Da Capo*, but which to our modern taste is apt to prove tedious. It is probably not generally known that some of the best solo music in *Esther*, such as the songs "Dread not, righteous Queen," "Tears assist me," "O beauteous Queen," "Turn not, O Queen, thy face away," and the duet "Who calls my parting soul from death?" as well as the two choruses, "Shall we of servitude complain?" and "Virtue, truth, and innocence," were not originally written for this work, but were transferred by Handel from his German oratorio *The Passion of Christ*, composed some four years previously. The performance on Saturday was an excellent one. The soloists were M^{me}. Nouver, a lady with a powerful and brilliant voice, and who sings capitally in tune, Miss Enriquez, Mr. Vernon Rigby, Mr. Howell, and Mr. Wadmore, all of whom did full justice to their respective parts. The band and chorus, under the direction of Mr. Weist Hill, the conductor of the music at the Alexandra Palace, were very satisfactory; and the additional accompaniments, which under the modern conditions of performance are required by all Handel's works, were written with good taste and judgment by Mr. Halberstadt. The production of the oratorio was an entire success, and the directors of the Alexandra Palace would do well to take an early opportunity of repeating it.

At the last Crystal Palace Concert Joachim Raff's Fourth Symphony (in G minor, Op. 167), was given for the first time in this country. The work was noticed in detail in these columns some time since (ACADEMY, April 10, 1875), and it is only needful to say here that the performance in no way modified the impression produced from reading the score—that it is one of its composer's finest and most perfect works. The execution under Mr. Manns was alike worthy of the reputation of the Crystal Palace band and of its conductor. At the same concert M^{lle}. Anna Mehlig gave an admirable reading of Beethoven's greatest concerto—that in E flat; the remaining orchestral pieces being Bennett's overture to *Parisina* and Mendelssohn's to *Ruy Blas*. The former was produced at these concerts last season; a second hearing strengthens the impression of its great merit. It must be ranked for originality above either the *Naiads* or the *Wood-Nymph*, both of which are too reminiscent of Mendelssohn. The vocalists on Saturday were M^{me}. Lemmens-Sherrington and M^{lle}. Victoria Bunsen.

OFFENBACH's new opera *La Créole*, which was produced at the Théâtre des Bouffes Parisiens on the 3rd inst., is spoken of as by far the best of the three new works which that prolific composer has just brought out. M. Lavois *filis*, writing in the *Revue et Gazette Musicale*, speaks of it as being less an opera-bouffe than an operetta, and with a decided tendency toward genuine "opéra comique."

MD^{me}. JAELL, the wife of Herr Alfred Jaell, and herself also a distinguished pianist, has written a quartet for piano and strings, which has been produced before a select circle of artists in Paris, and which is very highly spoken of.

M. PALIANTI, formerly the stage-manager of the Opéra Comique at Paris, has just died at the age

of sixty-six. He had been connected with the opera for more than forty years, and has rendered great service to provincial and foreign opera houses by the publication of the scrupulously exact *mise-en-scène* of all the works given during his long career at the Opéra and at the Opéra Comique.

MD^{me}. CLARA SCHUMANN made her first appearance in public since her long illness, at the third Gewandhaus concert at Leipzig on the 28th ult., with Mendelssohn's concerto in D minor, and short solos by Schumann. The great artist had an enthusiastic reception.

A NEW series of letters by the late Moritz Hauptmann, selected by Ferdinand Hiller, will shortly be published.

THE first volume of Herr C. F. Pohl's long and anxiously expected work on Joseph Haydn has just been published at Berlin. We hope shortly to notice it in these columns.

A SALE of musical copyrights and plates, the stock of Messrs. Duff and Stewart, of Oxford Street, is announced by Messrs. Puttick and Simpson, which will be one of the most important which have taken place for a considerable time, extending over five days, from Monday the 22nd to Friday the 26th inst. Messrs. Duff and Stewart's stock is particularly rich in popular songs, including many of the favourite compositions of Virginia Gabriel, Stephen Glover, Gounod, J. L. Hatton, E. L. Hime, J. W. Hobbs, &c.

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